

QULIRIURALTA (LETS KEEP TELLING STORIES):  
PACE MODEL WITH TRADITIONAL YUP'IK STORYTELLING IN A SECOND GRADE  
DUAL LANGUAGE CLASSROOM

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## Abstract

This research was conducted in a setting where the students are losing their Indigenous language. It is centered around the retention and revitalization of the Yugtun language. The goal of the research was to gain insights into how second graders in a dual language enrichment school constructed meaning and focus on form in their classroom. The instructional model employed as part of this investigation is the PACE Model, which is a story-based approach to teaching grammar through focus on form with an emphasis on meaning making. The model is consistent with Indigenous oral storytelling, cultural values, traditions and expectations.

The study involves myself and fourteen second graders in Napaskiak, Alaska. ZJW Memorial School is one of 28 schools in the Lower Kuskokwim School District. Of these fourteen students, only one spoke Yugtun as his first language. The others were immersed into Yugtun as a second language. I implemented the PACE approach over the course of 25 days. Data was gathered through field notes, student artifacts, video and audio recordings. The data reveals that meaning making and building background knowledge can be a challenge for both teacher and students. It also reveals that the teacher should be implementing multimodal approaches to build comprehensible input so that students may produce output in the target language.



## Table of Contents

	Page
Abstract .....	iii
List of Figures.....	viii
List of Tables .....	x
List of Excerpts .....	xi
Chapter 1 Introduction .....	1
Why Storytelling is Important .....	2
Why We Need to Maintain Our Language.....	3
Why I Wanted to Conduct This TAR .....	5
How This Thesis is Organized.....	7
Chapter 2 Literature Review .....	9
Storytelling .....	9
Multiliteracies .....	12
PACE Model .....	13
Chapter 3 Research Methodology.....	27
Study Design: Teacher Action Research.....	27
Analytic Framework: Constructivist Grounded Theory.....	29
Setting.....	32
Participants .....	33

Instructional Plan .....	34
Research Activities .....	37
Chapter 4 Analysis.....	43
Meet Group One .....	43
The Story .....	44
PACE Lesson Preparation and Implementation .....	46
What I Learned .....	47
Presentation.....	48
Attention .....	83
Co-construction.....	87
Reflection on Co-Construction phase. ....	90
Extension .....	93
Conclusion .....	103
Chapter 5 Conclusion.....	104
Presentation .....	104
Responding in English.....	105
Foreshadowing Grammar Explanations. ....	106
Using Base-forms to Introduce Vocabulary. ....	106
Setting the Stage.....	107
Attention.....	107
Using Integrated Discourse.....	108

Co-construction.....	108
Asking Higher Order Thinking Questions.....	108
Having the Students Retell. ....	109
Simplify Text, But Make it Challenging. ....	109
Choosing a Story with Repetition. ....	109
Echo Reading.....	110
Extension .....	110
What I am Doing Now. ....	110
What I Learned .....	112
References .....	113
Appendix A: IRB Approval Letter .....	116

## List of Figures

Figure 4.1: Traditional Sod-house .....	44
Figure 4.2: Grandchild Falling Down from Window .....	45
Figure 4.3: Grandmother Scolding Grandchild .....	45
Figure 4.4: Vocabulary Illustrations .....	50
Figure 4.5: Picture of a Family .....	61
Figure 4.6: Sod-houses.....	67
Figure 4.7: Sentence Stems .....	68
Figure 4.8: Student Writing 1 .....	69
Figure 4.9: Student Writing 2.....	69
Figure 4.10: Akalleq Storytelling .....	71
Figure 4.11: <i>Taukuk-gguq-atam</i> (There lived those two) .....	73
Figure 4.12: <i>Maurhurlua</i> (His Poor Grandmother).....	75
Figure 4.13: <i>Maurhurlua Qenenghuni</i> (His Poor Grandmother Got Angry) .....	77
Figure 4.14: Aga-gangii (Ow-ow) .....	78
Figure 4.15: <i>Qanrutellruyaqluten</i> (I told you) .....	79
Figure 4.16: Storymap This is the page that J and L wrote.....	81
Figure 4.17: Storymap.....	82
Figure 4.18: Illustration.....	84
Figure 4.19: Patterns found .....	86
Figure 4.20: Worksheet -eller (naughty) and -urluq (poor) .....	90
Figure 4.21: Animal Story S and J.....	97

Figure 4.22: Animal Story R and L .....	98
Figure 4.23: Kap Story page 1 .....	99
Figure 4.24: Kap Story page 2 .....	99
Figure 4.25: Qugcuun Story .....	100
Figure 4.26: Cungass Story .....	101
Figure 4.27: Tupak Story .....	102
Figure 4.28: Potluck .....	103



## List of Tables

Table 3.1: The Process of TAR .....	28
Table 3.2: TAR and CGT .....	31
Table 3.3: Overview Table of the Participants .....	34
Table 4.1: Avelngayagaurluq Pages One and Two .....	44
Table 4.2: Avelngayaurluq Pages Three and Four .....	45
Table 4.3: Avelngayagaurluq Pages Five and Six .....	45
Table 4.4: The Vocabulary I Chose .....	49
Table 4.5: Table of Patterns .....	51

## List of Excerpts

Excerpt 4.1: Asriq (naughty) .....	52
Excerpt 4.2: Maurlurluq (Poor grandmother).....	53
Excerpt 4.3: Avelngayaurluq (Poor little mouse).....	54
Excerpt 4.4: Milpagluku (To throw).....	56
Excerpt 4.5: Nunurtuq (He is scolding) .....	56
Excerpt 4.6: Qer'aqtaalria (One who is running back and forth) .....	58
Excerpt 4.7: Tutgara' urluq (Poor grandchild).....	59
Excerpt 4.8: Tua-llu-gguq (Once upon a time).....	71
Excerpt 4.9: Taukuk-qquq atam (There lived those two) .....	74
Excerpt 4.10: Maurlurlua (His Poor Grandmother).....	75
Excerpt 4.11: Aqvuuq (Running) .....	77
Excerpt 4.12: Agaganii (Ow-ow) .....	78
Excerpt 4.13: Tang pika-i (Up there).....	79
Excerpt 4.14: Atam una (look at this).....	84
Excerpt 4.15: Qaill' qanerta (What does it say) .....	88
Excerpt 4.16: Asmartuq (Snap in two).....	89
Excerpt 4.17: Wiinga ciemek (Me first) .....	91
Excerpt 4.18: Ilquq man-a cilluku (Head is crushed) .....	92
Excerpt 4.19: Akwaugaq (yesterday).....	94
Excerpt 4.20: Akleng (Poor).....	95
Excerpt 4.21: Ikayuqataramtek (I am helping you) .....	96



## Chapter 1 Introduction

As a child, my mother told us this bedtime story:

*Taukuk-gguq-atam maurhurluqellriik uitaarqellriik, aka tamaani akwaugaq.*

*Enecuaraurlumegni uitaarqellriik, maurhurlua tutgaraurhurlua-llu.*

*Caqerlutek uitaurluinanermegni avelngayagaurluq aquiaryunga'arrluni. Maurhurluan pillinililuku, "Avelngayagaurluq asriurluryaqunak at'a."*

*Maurhurlua minggeqcaaurluinanrani pikaggun egalerkun avelngayagall'er qer'aqertelliniluni.*

*Aa-vess-ka-vess-ka-vess, ika-vess-ka-vess-ka-vess!*

*Avelngayagallraaq pagsuulleraaq atracillraa igtell'erciquten! Maurhurluan mumulliniluku.*

*Niicuunani avelngayagall'er qer'aqtalliniluni. Aa-vess-ka-vess-ka-vess, ika-vess-ka-vess-ka-vess. Avelngayagallraaq pagsuulleraaq atracillraa igtell'erciquten!*

*Maurhurluan mumurluku. Anglill' pag'ullermi avelngayagall'ermi niicuipaa!*

*Aa-vess-ka-vess-ka-vess, ika-vess-ka-vess-ka-vess. Avelngayagallraaq pagsuulleraaq atracillraa igtell'erciquten! Maurhurluan ataam mumulliniluku. Niicuunani*

*avelngayagall'er qer'aqtalliniluni Aa-vess-ka-vess-ka-vess, ika-vess-ka-vess-ka-vess!*

*Avelngayagallraaq pagsuulleraaq atracillraa igtell'erciquten! Maurhurluq taqsuqengluni.*

*Maurhurlurlua qenengluni ipuuksuaraminek milpalliniluku.*

*Aa-vess-ka-vess-ka-vess, ika-vess-ka-vess-ka-vess! Avelngayagaurluq igpallalliniluni.*

*Aga-ganii, aga-ganii, il'quq man'a ciilluku, tulimak malruk asmart*

*Maurhurluan anqerrluni avelngayagaurluq ullagarrhuku mumulliniluku.*

*Kitak ata qanrutellruyaaqekemken qer'aqtaareskevkenak! Akngirqurainartuten!*

In English this story goes as follows:

Once upon a time, there lived poor grandmother and her poor little grandchild. They lived in their poor little house. One day the poor little mouse decided to go play out. The poor grandmother said, "If you play out do not be naughty." He went out to play, but decided to play running across the window on top of their poor little house. Grandmother yelled, "Naughty little mouse, do not run across the window you will surely fall." But the naughty little mouse did not listen. After a few times the grandmother got mad and threw her poor little ladle at the naughty little mouse. He fell and crushed his little head and broke his ribs. Grandmother ran out and said, "I told you, my poor little mouse that you will surely fall, now you are hurt."

### **Why Storytelling is Important**

In our Yup'ik culture oral stories were passed down along with the morals of the stories. These stories are the pillars that lead our lives in the right path as the Yup'ik (real person) of the land. I grew up listening to stories from my mother. She told us Yup'ik children's bedtime stories during spring and summer camp. The story I retold is one of the many she told me and one that I chose to use as part of my teacher action research. Her stories had chants to lull me to sleep. I also listened to my grandfather and his friends telling stories and softly chuckling at times. These stories were told at community gatherings where everyone was present. The elders and leaders of the community would tell the stories and everyone, adults and children alike would listen quietly. Storytelling teaches respect, responsibility, and is a gateway to the tradition, rules and values of the Yup'ik cultural way of life.

## Why We Need to Maintain Our Language

*Waqaa, Cikigaugua, Napaskiarmiunguunga. Angayuqaagka Mayuralria, Miili-Ilu. Aataka Akulmiungullruuq, aanaka-Ilu Iqugmiunguhuni. Yuurtellruunga Napaskiarni tamaani-Ilu anglilua.*

Hello, my name is Irene Wassillie, I am from Napaskiak, Alaska. My parents are Nicholas and Mary Steven. My father was from the Akula area and my mother was born in Russian Mission. I was born and raised in Napaskiak. My first language is Yugtun.

When I started working as a teacher aide in Napaskiak in 1985, all the students spoke Yugtun as their first language. The only student that spoke English was the teacher's child. By 2000, less than half of the students spoke Yugtun. Today, none of the students that come into kindergarten speak Yugtun. The last Yugtun first language speaker in our school is in third grade this year. Today, the students we are teaching in kindergarten, first and second speak English as their L1. Most of the parents and grandparents do not regularly speak to young children in Yugtun. These children only hear and speak Yugtun in school. It is evident from this rapid change in only a few years that language shift takes place very quickly. In the 30 years I have been working, it went from students speaking all Yugtun to speaking all English or speaking Yugtun as L2.

I have always valued our Yugtun language. It is sad and heart breaking that we are losing our language. I believe once a language is lost, part of the culture and traditions are lost with it. I believe the language is the core, the heart and the voice of the culture and traditions of its people. As a grandparent of students that are still in the elementary grades, I speak to them in Yugtun at home and have them answer me in Yugtun. I use my kindergarten grandchild to do informal assessment asking what they learned in Yup'ik class as I am their teacher. If he can tell me what

he is learning and say it in Yugtun, I am satisfied. As a teacher, I want what they are learning in class to go home as homework. I have the parents help the children build Yugtun words using base-forms. For example, one time I asked my students to work with their family to identify words using the base-form *niicug-* (hear). Together with their parents or older siblings they built words from that base-form such as: *niicugnilartua* (I listen), *niicugtua* (I want to hear), *niicugniunga* (I am listening).

My research took place in Napaskiak, Alaska at the ZJW Memorial School. Our school is a K-12 school with an enrollment of 169. Napaskiak is a town of about 500 people. Most of the residents are of Yup'ik origin. Yugtun is the main language of the elders and older adults. Most of the younger adults and the students first language is English.

There is a growing concern that our students are losing the mother language. As a Yugtun teacher, I am seeing the struggles of the students as they try to learn the language I took for granted. When I first started teaching, I could have never imagined that we would be losing it at this rate. The grandparents are fluent, the parents speak it, but the children are not speaking Yugtun.

Our school is a dual language education school (DLE). DLE is a program that is designed to support language maintenance. In our school, we use Yugtun as a medium of instruction for half of the day in second through sixth grade and for an hour and a half in kindergarten and first. In Napaskiak the DLE program serves kindergarten through sixth grade. Incoming kindergarteners speak the local English dialect. In our school, the students in kindergarten and first grade are taught in English for language arts and math. Social studies, science and health are taught in Yugtun. From second grade to sixth grade the students are taught half of the day in

English and the other half in Yugtun. They have language arts and math in English and language arts, social studies, science and health in Yugtun.

I am the Yugtun teacher for grades kindergarten, first and second grade. This was the first year they have language arts in Yugtun with me. The students and I get frustrated. They get frustrated when they are not saying the words correctly. I get frustrated when they are not responding the way I want them to speak and respond in the language. They usually respond in English, not in Yugtun. What I wanted to focus on was how we might overcome these struggles and frustrations.

### **Why I Wanted to Conduct This TAR**

As a DLE teacher in the Lower Kuskokwim School District, I am not the only one who is concerned about language loss. Many of residents of Napaskiak and the surrounding communities agree that our students need to become successful in learning both Yugtun and English. Even though our students might understand more Yugtun than we sometimes realize or assume, they are generally not as successful in speaking Yugtun as we all would like. I have noticed that students in my classroom would sometimes get frustrated when they are not saying the words correctly. They need to hear the language and keep practicing it to become confident in speaking the language in the classroom as well as outside of the classroom. Since most the children hear and speak Yugtun primarily in the school, we need to make sure that we make the most of the time we have with them in our classrooms. However, while LKSD has invested a lot of time and energy into creating Yugtun materials for our classroom, I have found it difficult to work, in particular, with the language arts curriculum. One of my concerns is that the language arts curriculum that the district adapted was largely translated from English to Yugtun, and in my opinion does not meet the needs of our students. In learning about the PACE model, I liked that



it integrates elder storytelling, Yugtun oral language, the written language and a hands-on project that reflects the Yup'ik culture.

For my research, I focused on the second-grade language arts using PACE. I chose the PACE model because it starts off with storytelling, and then focuses on grammar in the story. After that, the teacher and the students work together to create meaning while using the featured focus on form. Another reason that drew me in the model was the extension activity. For the final phase, I asked student to give a presentation using the grammatical feature that the students had focused on. Using this model has the possibility to open this awareness on of grammatical features and connecting them to other patterns in the language. I wanted to gain insights into how well it would work with my second-grade students in an Indigenous DL classroom.

The storytelling approach was the main key for me in embracing this method. Because with oral storytelling we make our own images of the story as it is being told. This is early literacy at its first stages. It was my hope that this model would help my students' language and literacy development, since Yugtun is their second language. The presentation was an event to gather parents to see their children using the language to show them that they can speak and use it successfully.

My choice in choosing the PACE model builds on the work of other LKSD Yugtun teachers. The goal of my research was to improve my own teaching method. It also directly supports my students in their roles as second language learners. I was also hoping that what I learned would also be beneficial to other teachers and students in LKSD. I was curious to see if PACE could enhance the Yugtun Reading Program, support vocabulary and grammar learning and to move forward at a faster pace in learning and using our Indigenous language.

My research question was, “How do students create meaning and focus on form using the PACE model in a 2nd grade Yugtun Language Arts Classroom?” It is significant for me and other Yugtun teachers to do research to look for ways to build back our Yugtun language where students are using and practicing it. One of the reasons I chose this was because we all want our students to be successful in listening, speaking, and writing in their second language. I wanted to strengthen proficiency in the Yugtun language and culture. I was curious to see if this model would help me and my students to achieve that goal. I believe that once the students gain enough of the language they will have a better grasp of the traditions, values, and culture of the Yupik.

### **How This Thesis is Organized**

In my Chapter 2, I focus on storytelling, meaning making, dual language education, input/ output hypothesis, second-language acquisition, focus on form and the PACE model. These topics provide a foundation for both my instructional decision to use the PACE model, and for my inquiry into students’ language learning process. Chapter 3 describes the main elements of my research methodology. This chapter reflects how I planned my research. It explains teacher action research and the constructivist grounded theory. In Chapter 4, I present my research findings. What patterns I found, what I learned from this research and what I could change to make meaning more meaningful. Chapter 5 tells what conclusions I found and how I am planning to continue using what I learned in my classroom to enhance the way I teach, so that I can strive to be a better teacher of the language that I love.



## **Chapter 2 Literature Review**

I used the PACE model in my research, because it addresses the needs of my students in becoming Yugtun speakers. My overall goal is to strengthen proficiency in the Yugtun Language. I chose this model so that maybe we can reverse our dying language into a thriving language full of traditions and culture of the Yup'ik. This chapter summarizes research that is relevant to three concepts that serve as the foundation of my research: 1) storytelling, 2) multiliteracies and 3) the PACE model.

### **Storytelling**

As children growing up in the early 1960s, my peers and I grew up in a village where everyone spoke Yugtun. We heard oral storytelling in community gathering. Oral storytelling in our Yup'ik culture has been handed down from generation to generation and has special significance. Kawagley (2006) states, "As young children the traditional Yupiaq people were given specially ground lenses through which to view their world" (p. 16). These stories are the lenses that project the knowledge that was passed down to the next generation through the Yup'ik ways of being. These lenses were the building blocks of a healthy life-style and ways of living in harmony with the world around us. Kawagley (2006), also explained that these stories allowed children to savor the words and visualize events, so the child not only listened quietly but learned self-discipline and respect for the rights of others. Agosto (2016) states, "Visualization, or the ability to picture a story or other written information, is a foundational literacy skill, helping young readers to comprehend written texts" (p. 23). She found that during storytelling, children created mental pictures of the stories and often envisioned themselves in the story settings taking part in the action.

John (2009) states, “The method of Indigenous/Yup’ik construction of knowledge begins with teaching a child how to be attentive, how to listen carefully, and how to internalize lessons and morals” (p. 10). She went on to explain that “*inquerquutet*” (rules) and “*qanruuyutet*” (advices) were taught repeatedly. An “*inerquun*” (rule) is a “we do not rule”. For instance, “*Iqhuyitukut.*” (We do not lie.) is an “*inerquun*”. On the other hand, a “*qanruyun*” (advice) is “*Ilaten kenkekuvki yugnikekngaten amllerciqut.*” (If you are kind to your peers, you will have a lot of friends). The third one is an “*alerquun*” (rule). For example, “*Qigcikutelartukut*” (We respect one another). The difference between “*inerquun*” and “*alerquun*” is that “*inerquun*” is delivered as a “we do not” statement while “*alerquun*” is delivered as a “we are” statement, and a “*qanruyun*” is a statement of advice. These rules or advices connect storytelling and meaning making together to deliver a lesson that connects culture and literacy. I remember our mother telling us bedtime stories. These stories contained morals of being a respectful person and to obey our elders and parents so that we would not come in harm’s way. She would tell us, “*Ellanguten ellakavnek, allamek yuangerpet nataqusngaituten.* (You have become aware of your world, you will not find another awareness even though you look for one.)” To become aware in our culture comes at a time when a child is around eight or nine years old. This stage is also called “*ciutenguaralria*” (when one hears what is told to them and retains it) (A. Evan, personal elder teacher. 1975) This age of first awareness is an ideal time to tell children stories that have a moral about being a good and kind person; one that listens to their parents and elders. Webster and Yanez (2007) state, “A story told by an elder is an oral performance, a type of dramatical recital” (p. xiv). They further explained, “Narrated with characteristic understatement the story itself is a model of traditional Yupik conflict resolution, underlying the importance of

community opinion and silence as a power controller of behavior in traditional society” (p. xxv). Children are taught that when someone is bothering or taunting them not to respond or answer in an angry manner. The right way to respond to this is to maintain a stoic and unperturbed silence, and then to walk away. Children are instructed that whatever they say comes back to them and that silence most effectively deflects and neutralizes anger. The oral stories that children were told deliver a message that indirectly sends this message of maintaining a quiet humble reaction to any given situation that they encounter. The process of how to listen to the stories is critical to our cultural connection. The contents and the way to listen to a story are interdependent.

John (2009) states, “Yup’ik Indigenous parental method for raising a proper child with sound mind essentially apply to the mental, social, and physical welfare of the child in the community” (p. 59). A proper child is a child that learns from the stories that are told to him or her, so that they can be an asset to the community when they become adults. Meaning making in our Yup’ik world view is building awareness and nurturing in a way that addresses the whole child’s awareness of who they are and where they came from. So, because we have become aware of our world, we should behave like the respectful people that our creator meant us to be. It was taught that there is interconnection in the world around us between all living things. For example, in many of the stories that I have heard, human form can easily change to animal form. These animal forms shed their parkas to become human again. My story, “*Avelngayaurluq*” also displays this change, when he goes out to play, he uses his animal form. In relation to animal and human changing shape in oral stories, Kawagley (2006) commented, “There was a ready communication between humans and animals displaying a feeling of oneness” (p. 28). Similarly, reporting on her work with Aboriginal students and relatedness, Martin (2008) discusses that oneness explains relatedness between elements of land and people in terms of kinship and

beyond embodied physical forms in a way that is quite simple but deeply profound (p. 61). In other words, relatedness is experienced in depth as a set of conditions, processes and practices that occur among and between animals, plants, skies, climate, waterways and people. Teaching these kinds of lessons through stories to our younger children gives them access to the lenses which build meaning in ways that are more consistent with Yup'ik meaning making.

In our Yup'ik way of life, then, meaning making is connected to stories about being a good person and making good choices. This meaning making process includes listening, absorbing, seeing, observing, practicing, and then doing. For example, when a child is learning to bead the first step is observing while listening to the instructor making a project. The next step would be to practice with the instructor by copying his/her design. The last step would be to create their own design. The same can be said about learning to be a healthy and prosperous person. Each child learns using these steps as they grow into adulthood. Then, as adults, they become positive role models.

## **Multiliteracies**

In the western education, meaning making is usually learning something and taking it apart to better understand it and then putting it back together in their own way. A multiliteracies perspective offers a different approach to language learning, one that is more congruent with Yup'ik ways of meaning making, because it emphasizes multiple modes of meaning making. Cope and Kalantzis (2009) stated, "In a pedagogy of Multiliteracies, all forms of representation, including language should be regarded as dynamic processes of transformation rather than processes of reproduction" (p. 10). This means that learners are taking what they are given, they become meaning makers, and they are the makers and re-makers of what they learned. This is

similar to the Yup'ik way of teaching that I described earlier. Yup'ik stories can also be multimodal they can include oral storytelling (*quliriq*, *qanemciq*), story-knife (*yaariuiq*), dancing (*yuraq*) and string illustrated stories (*airraq*). On multimodalities of meaning, Cope and Kalanzis (2009) wrote that multimodal mean has many modes including written language, oral language, visual, audio, tactile, gestural and spatial representation. *Yuraq* is storytelling that involves the motions and gestures that represent the message of the story through music and dance. *Yuraq* involves oral, visual, audio, gestural and spatial representation. In string stories (*airraq*) the storyteller uses string to tell their story have drawing on oral, visual, audio, tactile, and spatial forms of representation. During *Yaariuiq*, the storyteller uses a knife to make symbols as they tell the story, utilizing written, oral, and spatial representation. In the classroom, a teacher can integrate storytelling, in the Yup'ik tradition, with a multiliteracies approach to help students understand and create rich stories through multiple modes of meaning making. This makes learning an ongoing process that starts at home, continuing at the school and comes back to the home.

### **PACE Model**

According to Adair-Hauck and Donato (2002a) the PACE model is a story-based approach to teaching meaning and form with a focus on proficiency. The reason I chose the story-based approach is because I grew up to storytelling. Storytelling is the foundation of meaning making; a way to open up ways of thinking. Storytelling is also a tool for opening your imagination. It was a way for parents and grandparents to teach the way of life in the Yup'ik culture. I chose PACE because it emphasizes building proficiency: Proficiency is the ability to perform actions or functions using the target language. Proficiency is the ability to use the language for real-world purposes, which is what we need to focus on to maintain and revitalize



our Yugtun language. Proficiency oriented teaching emphasizes communication as the core of second language learning and views grammar as a way to support meaning. So, building proficiency is making meaning and building on that to a point where you can use the target language in a setting where there is a purpose. Building language proficiency is my overarching goal, so it made sense for me to investigate an instructional approach that is designed to teach language through storytelling.

The PACE model was originally developed for older students that are learning a foreign language. I wanted to explore it to see if it worked in an elementary Yugtun immersion classroom. I am building on the work of my colleagues in LKSD. For example, Lincoln (2016), a first-grade teacher in Toksook Bay, had her students listen to an elder storyteller using chants and songs. Her focus on form was to have her students notice how Yugtun words change from singular to dual and plural forms. Unlike my students, her students speak mostly Yugtun. Also, Strunk (2016), a first-grade teacher in Quinhagak, applied the PACE model by using an elder storyteller in her project, she also had high school student tutors working with the first graders to make iMovies using iPads. These projects provided some evidence that the PACE model could be successfully used in Yugtun immersion classrooms, however they did not include the type of systematic data analysis I employed in my research. Since all of my students were Yugtun second language learners, I wanted to connect the elder storyteller and the book I made of her story to build my student's proficiency and focusing on meaning.

Glisan and Donato (2017) state, "The PACE model makes use of a core text in the form of an interesting story from the target language culture" (p. 95). They further stated that stories are excellent ways to present language forms to learners, because stories naturally create a context, they are meaningful and can be made relevant to the learners' lives. Oral storytelling,

according to Agosto (2016), is beneficial to literacy as young children we are drawn to storytelling and listening to storytellers. I believe, as Agosto (2016) that storytelling for any age is beneficial to literacy (p. 21). I grew up to oral storytelling, which led me to become interested in reading and enjoying other cultures through the stories I read.

When talking about PACE, Paesani (2005) explained, “The framework of the story provides a continuous flow of mental images that help the learner to assign meaning and functions to the forms they hear” (p.19). This means that the listeners form pictures of the story that is being told by the storytellers. Adair-Hauck and Donato (2002b) selected a Francophone story from Senegal, “Le Bras, la Jambe et le Ventre” to design a PACE lesson. The story involves three brothers who have reached an age where they want to go out and see the world. Their father, who is distraught about the recent death of his wife, begs them to stay with him. They finally get his blessing and went out. The father reminds them not to be ungrateful or egotistical and not to forget all the things that their parents have done for them. Two of the brothers do not heed their father’s advice and they experience negative consequences for their actions. The story my elder told is of a grandchild who was not a very obedient child and he got hurt because he did not heed the warning of his grandmother. I wanted my students to understand the lesson that the storyteller was telling. I wanted them to make meaning of the context.

The “P” in PACE represents “Presentation”. During this phase, the focus is on meaningful language. This means that the students need to gain the whole meaning of the story and not just the phrases or sentences of the story. The students need to know the characters, the setting, the main event and the moral of the story. By the end of the presentation phase, the students should be able to retell the story with some visual aids. In order to prepare students for the first telling of the story, the Presentation phase also includes listening and pre-storytelling

activities. Adair-Hauck and Donato, (2002b) state, “Many storytelling activities can play a critical role by tapping into the learners’ higher critical thinking skills” (p. 280). They stated that teachers can have the students predict what the story is about by using the title as a clue to activate their higher critical thinking skills. They can write about what the story might be about and later they can compare it with the author’s intentions. It also brings the culture to the classroom through the story.

Another way to look at the presentation phase is that it provides what Krashen (1982) calls comprehensible input. According to Krashen (1982), when input is understood this way, information about second language syntax is automatically available to the learner. Part of input hypothesis is that learners can and should be exposed to language just ahead of their current level of ability, rather than exposed only to language they already know. The Presentation phase of the PACE model taps into the students’ ability to learn language in meaningful context.

The final stage of the presentation phase is when the introduction of the target vocabulary words of the story. Adair-Hauck and Donato (2002b), stated that for their lesson ten to twelve critical vocabulary words were introduced using props, visuals and mime to assist the learners’ comprehension before the story phase. Some possible ways they used to introduce vocabulary were; using facial expressions, using pictures, showing visuals, acting out action verbs, and using props. For my introduction of the vocabulary, I selected 18 vocabulary words. I used the smartboard to write the words and illustrate the meaning. For some words I used gestures, acting out and pictures to get the meaning for the concept of the word. Lyster (2007) states, “To ensure comprehension experienced teachers rely extensively on techniques that transform subject matter into comprehensible input for their students...” (p. 59-60). He stated that teachers are known to modify their speech by speaking more slowly in the beginning grades, emphasizing key

vocabulary words or phrases. Teachers also facilitate comprehension using extensive body language, including gestures and facial expressions and a range of paralinguistic elements.

Teaching vocabulary to dual language learners is critical, because without building vocabulary they will be unable to use the target language to get the meaning across to their audience. According to Gillanders, Castro and Franco (2014), teachers should become aware of how they use language in the classroom. They need to teach specific words in a variety of ways and they also need to learn about Dual Language learners (DLLs) and how much of the target language and sociocultural experience the students have. They made the following suggestions for teaching vocabulary:

- Provide opportunities for DLLs to listen and use words in a variety of context and multiple occasions.
- Create conditions in which words are learned in an effective and efficient manner.
- Take into consideration that DLLs come to the classroom with different levels of the target language.
- Take advantage of knowledge of the word in the first language.
- Make explicit connections to children's sociocultural experience at home and community.
- Create situations in which children are actively engaged in learning a new word.

(p. 215-217)

If we want our students to be able to communicate in the target language as they progress in their knowledge of their second language, it is vital to build their vocabulary in the first few years of immersion. The first step in teaching vocabulary is for the teacher to provide

opportunities for students to hear and use the vocabulary words in a variety of contexts and multiple occasions.

Using the vocabulary words in a variety of ways and using it often (7-12 times) in meaningful context is important so they will be able to use it on their own. As teachers, we need to target these words in specific activities where students are repeating and using them. I wanted to learn more about teaching vocabulary, because students come to school with different exposure to the Yugtun language. Some of my parents speak to their children in the Yup'ik language but do not require an answer in the same language. Others come from homes where the adults use Yugtun to communicate among each other, but speak to the children in English. In some homes, children do not hear Yugtun at all. To make explicit connections to children's sociocultural experience at home and community, I have the students bring homework that builds words that begin with a base-form. For example, to build words that with *mana-* (to fish). They came back with words like "*Manallruunga* (I was fishing), *Manaryugtua* (I want to go fishing), *Manarciqua* (I will fish). Gillanders, Castro and Franco (2014) also suggest that in order for students to learn a new word, we need to engage them in situations where they are using the words; be it repeating the word, writing the word or saying it in a sentence (p. 217).

When discussing vocabulary teaching, it is important to recognize that Yugtun words work quite differently from English words. In Yugtun, a word usually starts with a base-form. Base-forms are verbs like *aqui-* (to play). These base-forms are used to build sentences. For example, *aquigua* (I am playing) to *aquiyugtua* (I want to play) to *aquillruunga* (I played outside).

As part of the PACE model, key words from the story are pre-taught in different tasks or activities. These activities may include memory cards games or cooperative activities. In addition

to introducing the words in the pre-presentation phase, vocabulary building continues in attention and co-construction phases. The students are receiving, repeating and then practicing the target words.

Adair-Hauck and Donato, (2002a) stated that these prelistening and prestorytelling activities set the stage for the storytelling. After the introduction of the target vocabulary words, the actual storytelling takes place. Adair-Hauck and Donato, (2002b) explain, “During the actual storytelling phase, the teacher tells or negotiates the meaning of the story using ancillary tools (props, illustrations, gestures, mime) to help convey the meaning of the story” (p. 282).

Comprehensible input can take several days before the students master the target word or vocabulary. For our storytelling, we went out to an elder’s home to hear the story. This was followed the next day by the introduction of the book, which I made for the students to use as a text.

Adair-Hauck and Donato, (2002b) suggest, “For this story, the teacher could ask for volunteers to act out parts of the main characters: Bras, Jambe, Ventre and Pere as s/he tells (not read) the story” (p. 282). They also state that to deepen the learners’ comprehension the teacher needs to retell the story several more times. In the second telling/reading, this can include graphic organizers to assist in focusing on the Who-What-Where-When of the story. At this stage, the students can also retell the story using props or act out the story. The students can also sequence the story using smaller props or visuals as the teacher tells the story. When the students comprehend the story and are able to retell it, then it is time for the focus on form or the attention phase. Giroir, Grimaldo, Vaughn and Roberts (2015) recommend, “After the second reading of the text, teachers extend vocabulary understanding, making further connections to the words’ uses in the text and how they relate to context outside of the text, including students’ experience”

(p. 645). They also recommended that students practice review and listen for the vocabulary during the second reading of the story.

“A” represents “Attention”. This is when the teacher helps to draw attention to a grammatical feature in the text. It makes it clear to the learner what the instructional target is and provides activities to assist them in discovering how the grammar of the language supports the meaning making process. In immersion instructional settings focus on meaning too often does not move on to focus on form. Glisan, and Donato (2017) state, “...focus on form must always occur in a meaningful context and must make visible to the learner how a particular language form is used for the various modes of communication” (p. 92). So, in an immersion setting focus on form should not be isolated but should be taught in the context of the story not in a separate lesson. Long (1991) states, “Instruction which encourages a systematic, non-interfering focus on form produces a faster rate of learning and (probably) higher levels of ultimate SL attainment than instruction with no focus on form” (p. 47). This means that students in immersion settings can benefit from focusing on form more than from receiving comprehensive input alone. During the “attention” phase, students’ attention is drawn to the targeted language features in the context of the story.

Lyster (2007) explains, “Form focused instructional options are generally considered most effective when implemented in communicative contexts, to ensure that learners will be able to transfer what they learned in the classroom to communicative interaction outside the classroom” (p. 43). Students need focus on form that focuses on meaning through noticing, this results in students who can understand what is said to them. This knowledge carries to being able to use what they learned in conversations using the language they learned to the world outside of the classroom.

For my students, I wanted to focus on *-eller* (naughty one) and *-urluq* (poor one). Adair-Hauck and Donato (2016) state, “The Attention phase takes place in a relatively short period of time. It is a phase of the lesson where the teacher has the opportunity to draw learners’ attention to the form that will be discussed in the next phase of the lesson” (p. 216). Adair-Hauck and Donato (2016) stated that the attention phase is necessary to call attention to some salient part or linguistic element. Their example for this phase was to use an overhead transparency with example sentences taken from the story and highlighting the forms for investigation.

For my Attention phase, I was trying to draw attention to *-urluq* (poor one) and *-eller* (naughty one). Language forms in my language are different from English language forms. Sally Samson, a Yugtun Language Instructor at the Kuskokwim Campus explains, “A word or sentence always begins with a base-form and these base-forms are always a noun or verb. After the base-word there are different post-bases and their functions are different. Actually, they have two functions. The first function is to add a grammatical function to the base or adding more information to the base. For instance, *angaq* (boat) becomes *angyarpak* (boat that is big). In the second function, there are post-bases that change the meaning of the base. If the base-word is a noun it can become a verb or if it is a verb, it can become a noun, for example, *atkuk* (parka) and *atkuliug* (she is making a parka), *-li-* changes a noun to a verb and *teng-* (to fly) becomes *tengssuun* (airplane or an object that flies)”, where *-ssun* changes it from a verb to a noun. (S. Samson, personal communication, December 15, 2018)

For instance, in my project when I say, “The poor little mouse” in Yugtun it is “*Avelngayagaurluq* (mouse little poor him/her)” and “the naughty or bad little mouse” is “*Avelngayagaller* (the mouse, little, bad, him/her)”. The base-form (*avelng-*) is followed by the post bases (*-yagaller*). So, within the word there can be many post-bases (morphemes).



*“Aquiaryugciquten-qaa? Aqui-yar-yug-ciq-uten-qaa (play-go to-want-in the future-you?)”* Will you want to go play outside later?’ is a good example to see the post-bases. The Attention phase usually does not take a lot of time. The teacher has the students focus on the targeted grammatical structure. In my research, I drew their attention to *-eller* (naughty one) and *-urluq* (poor one).

“C” stands for “Co-construction”. During the “C” of PACE, the teacher and student co-construct the grammatical feature. Glisan and Donato (2017) state, “During the Co-construction phase, the teacher assists learners in developing the concept of the target structure highlighted in the Attention phase” (p. 97). The teacher has to assist the students in understanding the functional use of the targeted grammatical feature. They further wrote that the teacher and learners can co-construct the structure, meaning and the function of the grammatical feature that was noticed at the Attention phase. Adair-Hauck and Donato (2016) state, “Co-construction involves collaborative talk between teacher and students to reflect on, hypothesis about, and create understanding about the form, meaning and function of the new structure in question” (p. 217). In this phase, the teacher asks questions that are clear and direct. Some questions may be, “What patterns do you notice in this text? What do you think they mean? Do you see changes that occur within the words?”

Adair-Hauck and Donato, (2002b) state, “We need to note that, unlike guided techniques, which rely primarily on teacher questioning, a co-constructed explanation is not an interrogation, on the contrary, co-constructed explanations acknowledge that learners may not recognize the target forms on their own” (p. 285). They claim that the students should be able to ask questions and co-construct with one another and with the teacher to discover the target patterns. During this phase, they can also construct story maps to reconstruct the meaning of the story.

For this phase, I wanted my students to be able to read the story in a guided reading setting and to identify the featured grammatical feature. I wanted them to complete the story using the grammatical feature. In an immersion setting students too often do not produce the kind of output that Swain (2000) talks about. Swain (2000) states, “One role for output in second language learning is that it may promote “noticing” (p. 99). She went on and said that noticing a form must occur for it to be acquired. I was curious to how using the PACE model would lead to students using Yugtun in the classroom. Swain (2000) also states, “Another way in which language may serve the language learning process is through hypothesis testing” (p. 100). She went on and said to learn a language, students need to do something and this would be through speaking and writing. Swain (2000) argues, “It seems to me, that the importance of output to learning could be that output pushes process language more deeply with more mental effort than does input” (p. 99).

“E” stands for “Extension”. Adair-Hauck and Donato (2002b) explain, “Negotiation of meaning, as well as negotiation of form, are at the heart of extension activities” (p. 286). Negotiation of meaning is when learners engage in activities that involves communication using prompts they attempt to understand the meaning of the word. Negotiation of form is how a teacher uses focus on form to give corrective feedback. They further stated that second language learner researchers have stressed that acquisition occurs when learners have the opportunities to use the language in a meaningful transaction, transferring comprehensible input into output. In other words, using the grammatical feature. Extension activities can be a wide variety of activities including information gap, role playing, drama, games, writing projects, surveys, and other activities that are endless. Adair-Hauck and Donato, (2002b) explain, “Later on to be sure, the extension activities can include different contexts or stories that provide interactive activities

using the grammatical forms” (p. 286). They pointed out that extension activities stretch the learners to move from the semantic level to the syntactic level, they move from focus on meaning to focus on meaning and form. The students work together to create the grammatical structure that was featured for publication. Then for the extension, the grammatical feature is used in a presentation or publication. One rationale for doing this is the output hypothesis. Swain (2000) stated, “It seems to me that the importance of output to learning could be that output pushes the learner to process language more deeply-with more effort- than does input. With output the learner is in control” (p. 99). She also stated that they need to create linguistic form and meaning and in so doing discover what they can or cannot do. Students’ meaningful production of language output would thus seem to have a potentially significant role in language development. At this phase, our students are using the vocabulary and the targeted language features to create a sentence or a paragraph. For the “E”, my students made an animal book and a class book with the grammatical form that they learned.

In conclusion, Adair-Hauck and Donato (2002b) explain, “Story-based language learning activities provide an excellent vehicle for integrating cultural products, practices and perspectives for beginning and intermediate level students” (p. 290). They went on and stated that throughout the story some of the cultural perspectives and values indigenous to West African culture in “Le Bras, la Jambe, et la Ventre” such as the importance of nature and the need to live in harmony with nature, the importance of lineality, and respect for elders were addressed and that the story “echos” the importance of actions that reflect being responsible family and community members. For my students, I wanted them to learn that our caretakers teach us to listen and respect their teachings. I wanted them to be able to distinguish the

difference between *-urluq* and *-eller* in their own lives and how our elders taught young children to become role models.

Adair-Hauck and Donato, (2002b) conclude, “In this sense, a PACE lesson is a powerful democratic pedagogical tool for all students” (p. 292). This is a bridge that connects the way I learned growing up listening to stories and using PACE, which brings storytelling to the classroom, that brings culture and traditions in the form of storytelling. I was curious as to how my students would react to this way of learning and if they would be able to use the grammatical feature I was focusing on. Using the PACE model is a powerful instructional tool to connect literature with our culture and storytelling in a second language classroom. It is a way to bring back our oral storytelling and connect it to classroom instruction. I had a potluck with my students and their families to conclude my lesson. It was a wonderful experience to see the students proudly present to their families using the target language.



### **Chapter 3 Research Methodology**

My research is centered in the retention and revitalization of the Yup'ik language, some call it Yugtun (in the language of the Yup'ik). Since I felt like my students were not retaining and practicing the target language during the regular language arts program, I wanted to investigate what would happen when implementing the PACE model, a promising method for teaching language and literacy in a Yup'ik/English Dual Language classroom. In order to gain insight into my own teaching and my students meaning making process, I designed a teacher action research study and used constructivist grounded theory to analyze my data. Specifically, I wanted to answer the following question:

How do students create meaning and focus on form using the PACE model in a 2<sup>nd</sup> grade Yugtun Language Arts classroom?

Within this larger question, I focused on how and when my students would use the target language (Yugtun) during instruction throughout PACE.

#### **Study Design: Teacher Action Research**

Mills (2018) explains that TAR is made meaningful in that it helps teachers to identify the needs their students and focus on ways to address these needs with an action plan. Some key features or characteristics of TAR are that (1) it focuses on students, (2) it entails systematic data gathering, (3) it requires a reflective stance, (4) it leads to instructional change, (5) it is cyclic.

I wanted to see what would happen when I used the PACE model. If it was a useful method to use in our teaching of Yugtun as a second language in a thematic unit in social studies and language arts. I wanted my students to be more successful in learning vocabulary and the grammar as they use the language and I thought that PACE would be a tool to use for my research. This addresses number one in the characteristics of TAR. According to Mills (2018)

action research is a systematic inquiry system. It is the data collection and analytic procedure that makes TAR systematic. Using PACE is a systematic way to approach my teaching and using TAR is a systematic approach to my research.

One key characteristic of Teacher Action Research (TAR) is created by teachers for themselves (Mills, 2018). It has a focus on the research topic and explains how the teacher researches on an area or skill that they feel that they need to focus on to better themselves. When entering into TAR a teacher looks into their own teaching strategies or teaching method and identifies an area that they want to focus on. The teacher establishes a research topic that they think that they need to address. They plan on how they will gather their data and conduct the research. Then he makes an action plan to follow through on their research.

Mills (2018) states that action research has the following four steps; 1. Area of Focus, 2. Collect data, 3. Analyze and interpret data and 4. Develop an action plan. The following table has the steps and how I used these steps in my research.

Table 3.1: The Process of TAR

<b>Four steps of TAR</b>	<b>Steps I took</b>
Ares of Focus	Used the PACE model in a 2 <sup>nd</sup> grade classroom for meaning making and focus on form in Yugtun.
Collecting data	<ul style="list-style-type: none"> <li>• Video and audio recordings,</li> <li>• noticing worksheets,</li> <li>• mapping activities,</li> <li>• journal entries,</li> <li>• <i>-eller</i> and <i>-urluq</i> book pages,</li> <li>• grading rubric</li> </ul>
Analyze and interpret data	Transcribing, translating and coding the video and audio recordings Looking for patterns or critical moments
Develop an action plan	Identifying concrete strategies and changes for future uses of PACE.

Mills (2018) states, “It is generally accepted in action research circles that research should not rely on any single source of data, interviews observation or instrument” (p. 139). This is when triangulation is recommended. I used a triangulation matrix to set the time line and the research data collection. This gave my research a structure to follow and a means to collect data in a qualitative data collection technique. Collecting information in many different ways gives the research strength. Mills (2018) claims that the teacher is the instrument who, in collecting data, utilizes a variety of techniques over an extended period of time.

This gave the research validity as Mills (2018) stated, “In short, the validity of our action research depends in whether the solution to a problem (our planned intervention) actually solved our problem” (p. 153). To have validity, I needed to have credibility as a teacher in noting all the changes I can make as a teacher to better myself. One of the biggest changes I wanted to make was to make my story to be repetitive, with simple words and the moral to be something like patience. After that, I went into the reflective changes and made instructional changes. It is a cycle (cyclic) that on-goings for all teachers that want to make a difference in their teaching.

### **Analytic Framework: Constructivist Grounded Theory**

Charmaz (2014) states, “Constructivist Grounded Theory (CGT) is grounded theory methods that consist of systematic guidelines for collecting and analyzing data to construct theories from the data” (p. 1). It offers a set of general, principles, guidelines, and strategies rather than formulaic prescriptions. It lets us see, hear, and use our sense while doing the data gathering. CGT also has explicit guidelines that show how to proceed. It leads one to make early stops to analyze what one finds in their data, then go back and forth between data and analysis. This keeps one interactive and involved until one finds their path and final destination. Charmaz



(2014) listed nine grounded strategies that theorists use, but stated that most researchers engage in one through five:

1. Conduct data collection and analysis simultaneously in an interactive process
2. Analyze actions and processes rather than themes and structure
3. Use comparative methods
4. Draw on data (e.g. narratives and descriptions) in service of developing new conceptual categories
5. Develop inductive abstract analytic categories through systematic data analysis
6. Emphasize theory construction rather than descriptions or application of current theories
7. Engage in theoretical sampling
8. Search for variations in the studied categories or process
9. Pursue developing category rather than a specific empirical topic (p. 15)

CGT starts with a research question. After this, one collects data with participants, in my case, this is with my students. After the initial gathering of data, one then goes to initial coding. Initial coding moves us toward later decisions about defining our core conceptual categories. Through comparing data with data, Charmaz (2014) states that we learn our research participants view as problematic and begin to treat it analytically (p. 116). This is followed by focused coding. Charmaz (2014) explains, “In focused you use these codes to, shift, sort, synthesize and analyze large amounts of data” (p. 138). Charmaz (2014) went on and explained that focused coding expedites your analytic work enormously without sacrificing the details of your data and codes. Focused coding is a step in organizing how you treat your data and a way to manage your emerging analysis. As I analyzed my data I looked for an emergent theory to explain my data.

Charmaz (2014) stated, “Coding is the pivotal link between collecting data and developing an emergent theory explain these data” (p. 113). She claims that grounded theory coding generates the bones of your analysis. Through coding you define what is happening in the data and begin to find the meaning. Through the procedure, researchers have to be careful to avoid forcing their data to preconceived codes and categories. All researchers have preconceptions and this ties to who you are, where you come from and how you were raised. These influence what we attend to and how we make sense of it. This being said, and since my research question is based on understanding and using a second language, I kept in mind these preconceptions and asked myself to look closely at the conversations and look for incidents that link to the research question to find evidence in the incidents. So, how did I use TAR and CGT in my study design? The following table helped me to see how they are intertwined and how I used them.

Table 3.2: TAR and CGT

TAR	CGT
I gathered data by recording and taking notes	Conduct data collection
I transcribed and translated my data into English	Analyze actions and processes rather than themes and structure
I begin by looking at my data and comparing and started coding	Use comparative methods
I wrote notes and memos to develop new concepts that were being to show	Draw on data (e.g. narratives and descriptions) in service of developing new conceptual categories
The coding changed as I went over them again and again to draw in an understanding of the transcription	Pursue developing category rather than a specific empirical topic

I drew an overarching umbrella to see the pieces coming together into smaller categories	Develop inductive abstract analytic categories through systematic data analysis
In these smaller categories I saw incidents that needed to be addressed to analyze	Emphasize theory construction rather than descriptions or application of current theories
Theoretical sampling emerged in data analysis in chapter 5	Engage in theoretical sampling
Using the pieces of PACE to search for variations in the categories or process	Search for variations in the studied categories or process

Since TAR is the process where questions are created and research is implemented to discover our own teaching method and improves our practice and CGT takes these data collections and provides a structure to code and analyze data, they helped me to engage in theoretical sampling as I progressed into the conclusion of my study.

### **Setting**

I did my research in Napaskiak, Alaska at the ZJW Memorial School, which is a K-12 school with an enrollment of 169. The population of the community is about 500. Yugtun is the main language of the elders and older adults, while the younger adults and the students mostly speak in English.

We are a Dual Language Education school (DLE), which serves kindergarten to sixth grade. The students that come in speak the local English dialect. In our school, the students in kindergarten and 1<sup>st</sup> grade are taught in English for language arts and math. Social studies, science and health are taught in Yugtun. From second grade to sixth grade the students are taught half of the day in English and the other half in Yugtun. They have language arts and math in English and language arts, social studies, science and health in Yugtun.

For the second grade, Yugtun instruction is a 150-minute block in the morning that covers language arts, social studies, science and health. Then at the end of the day bilingual centers are in the language of the day, which is Yugtun for Monday and Wednesday and English for Tuesday and Thursday. During this centers time, the students work on extension activities related to objectives that were taught during content times.

### **Participants**

I did my research in my second graders' classroom during the language arts and social studies time and in the afternoon during centers time. During the time of the research, I had 14 second graders. Since our school is a DLE program, the students work in pairs or quads for most of the day. For instance, for language arts the students are grouped by English reading proficiency levels. Each group has one high reader, two medium readers and one low reader. The high and medium are paired and medium and low are paired in this group of four. They are all beginning readers in Yugtun, because in second grade it is their first year of language arts in Yugtun (in kindergarten and year, these students received language arts instruction in English. Pairs consist of a student rated as high and medium in Yugtun and a student rated as medium and low in Yugtun. Of these 14 students, I picked a group of four for my research (see Table 3.3). These students are seven and eight years old. Three out of these students were just starting to produce simple sentences in Yugtun. Their first language is English. They do not speak Yugtun outside of school, except for one student whose first home language is Yugtun. At the beginning of the year he spoke mostly English but understood Yugtun and spoke it better than his peers.

Table 3.3: Overview Table of the Participants

Pseudonym	gender	English reading level	1st language	Yugtun reading
J	boy	Low	Yup'ik	reads 3 letter syllables 3 to 4 letter words
L	girl	Medium	English	reads 3 letter syllables 3 to 4 letter words
R	boy	Low	English	Sounds out letters
S	girl	High	English	Can read 2-3 syllable Words

The reason I picked these four was because this grouping represents the general population of the class. R is the lowest reader and his understanding of Yugtun is the lowest, where J is the highest in Yugtun comprehension and his English reading skills are low but not as low as R's. S is the highest reader in English, and L is quiet and attentive, her understanding of Yugtun is higher than R's. S is able to decode Yugtun slowly but her comprehension is low. Within this quad, R and L and S and J were paired. Behavior wise, J has short attention span and has to do things quickly or he will lose interest, while R's demeanor is laid back, but he gets his work done. L is quiet and willing to please her teacher and S is a leader and encourager of her peers. In an ideal DLE setting each quad always represents a high, medium, medium and low achieving learner.

### **Instructional Plan**

I used the PACE Model as my instructional model, a story-based approach to meaning making and focus on form for standards-based language learning (Adair-Hauck and Donato, 2002a). It is an approach to teaching of grammar that emphasize communication as the core of second language learning.

The PACE stands for Presentation, Attention, Co-construction and Extension

“P” in PACE stands for “Presentation”. There are pre-listening and pre-story activities to build background knowledge. Then the actual story is told. The story can be followed by other activities focusing on comprehension and meaning making.

“A” in PACE stands for “Attention”. The teacher focuses students to a particular language form or a grammatical feature of the story.

“C” in PACE stands for “Co-Construction”. This is when the students and teacher co-construct the grammar by finding patterns in the text. This is done through indirect, guiding questions or giving hints.

“E” in PACE stands for “Extension”. Here the students are engaged in activities that encourage the grammatical structures to be created in any form that will be presented to an audience. They have to demonstrate that they have comprehended the content of the lesson or the grammatical feature.

I selected my story after thinking about the oral storytelling that we are losing along with language loss. When I think about language loss, I think about the stories that were told to the children as they were growing up and along with these stories are the morals that are imbedded into the stories. The old ways of our people are disappearing along with them is the history and a difficult way of life where the land was the main source of life for survival.

For “Pre-P” or “Pre-Presentation” in my research, I introduced the vocabulary and had students write these with pictures in their writing journals. We also did cooperative activities to retain these focus vocabulary words. The students built sod-houses for the setting of the story. We learned that long ago, our people lived in sod-houses with a window on the top which was also the smoke hole for the fireplace that was in the center of the sod-house. We did this by

looking at old pictures of the village and learning that Napaskiak had only seven houses when it was established in the early 1930s. We looked at pictures of sod-houses in other books and finally did a Google search on the smartboard. After the search, the students worked in quads or triads to build their own sod-house using popsicle sticks and glue. Then we went to an elder's house and had her to tell the oral story with a moral on behavior and following rules at home, at school and the community.

I retold the story of the elder using my version of the story. I made the story into a book giving attention to a grammatical feature. I modeled a story map with the students using what happened in the beginning and middle. Then I had the students work in pairs to finish the story map with an ending.

For "A" or "Attention", we went into reading centers. I had students echo read and follow along with their fingers. In one of these reading centers, I had the students looking at text and looking for patterns. This was the noticing phase of the process. In the Yugtun language, most sentences start with a base-form and end with several post-bases or morphemes to make a sentence.

For "C" or the "Co-construction" of this research, we were looking at post-bases/patterns and drawing conclusions. In this section I had them look for *-urluq* (poor one) and *-eller* (naughty one) in the story. This is the co-construction of meaning.

For "E" or the "Extension" of my research I had the students make their own story page that had a simple language sentence using *-urluq* (poor one) and *-eller* (naughty one). Students created two different books, one that featured animals and the other with themselves as the characters. I change this into iPad research of the animals they chose. The animal had to depict the characteristic of *-urluq* (poor one) and *-eller* (naughty one). The pairs drew the pictures that

depict these characteristics. This took a few days, because we would go over the rubric of the expectations to have a good grade. When that page was done I had them make another page with themselves as characters, again using the grading rubric.

For their publication, I had them write invitations to their family for a celebration of their finished projects. We got ready by recording the students reading their pages. We did a small presentation where I explained what we did. We watched the elder tell her story and read my book together. This was followed by a slideshow where each read their book pages. We concluded by having our potluck. We had all the parents present with grandparents and siblings. The instructional plan was combined with the setup of how I would collect data and how I was going to set up the recorders. This is the table I used to plan the research.

### Research Activities

Table 3.4 provided an overview of the research activities I engaged in to collect data.

Table 3.4: Research Activities

	Research activities	Description
1	Distribution of consent/assent forms	Collection of assent/consent forms I had the students invite the parents with a letter since we already had our PSTC during that week. After that I set up a meeting or phone call to sign the forms for the parents that did not respond to the invitation letter.
2	Video recording classroom activities	Building vocabulary and concept development I video recorded while elder told the story. I set up the camera behind the students to capture the storyteller. I had my computer photobooth in front of the classroom. I also recorded the small group activities. One group was video recorded and the other group were audio recorded. This took place during the guided group activities. My focus was on one group. This quad had two boys and two girls in the group.



3	Video recording classroom activities	I was using a camcorder and two audio recorders The audio recorders were placed on the tables of the focus group. Students were instructed on rules of what not to do when the recorders are placed on the tables and then they practiced.
3	Taking notes	I used a clipboard to jot down notes. I used the video and audio recordings as back-up.
4	Journaling	I made entries after each activity when the students left for the day.
5	Transcribing	I transcribed their small group activities and used the video recordings as data.

In order to collect data, I used a camcorder and photobooth for the first two days when I introduced the vocabulary. Photobooth crashed on the third day because of a virus in the camera and I lost the photobooth recordings. I also forgot to turn the camera on one day, but the audio recorders were on so I still got data for that day. Despite that, I collected a lot of data.

The planned instructional procedures or lesson plans and related data collected are provided in Table 3.5. The weekly plans did not proceed as I had planned them. Things like testing, assessments and cultural activities took some of the research times.

Table 3.5: Table of Planned Instructional Activities and Research Procedure

	Lesson or activity	Data collected
Week 1 activities	Presentation  1) Building back-ground knowledge a) Research sod-houses b) Make sod-houses with craft-sticks and glue 2) Vocabulary introduction.	<ul style="list-style-type: none"> <li>• Video recording</li> <li>• Audio recording</li> <li>• Journal entries</li> <li>• Vocabulary illustration.</li> </ul>

	a) Using the smartboard for introduction the vocabulary b) Students writing vocabulary into their writing journal c) Co-operative activities with the vocabulary to retain vocabulary	
Week 2 activities	3) Field trip a) Elder storytelling 4) Meaning making activities a) Students writing about the story as they heard it. b) Students making story maps. c) Students writing about the moral of the story.	<ul style="list-style-type: none"> <li>• Video recording</li> <li>• Journal entries</li> <li>• Student story-maps</li> </ul>
Week 3 activities	1) story introduced as text. a) First reading of the story b) meaning making by writing about the story c) making a story-map  Attention  2) Centers time a) Guided reading i) Echo reading  Co-construction  3) Noticing activities a) Looking for patterns in text b) Looking for -aurluq, -eller c) Making a matrix for grading	<ul style="list-style-type: none"> <li>• Video recording</li> <li>• Audio recording to backup</li> <li>• Writing stems</li> <li>• Journal entries</li> </ul>
Week 4 activities	Extension  4) Making the animal book a) Students working in quads to research animal of their choice b) Students working in pairs to make their own pages for the class book. c) Second book about themselves.	<ul style="list-style-type: none"> <li>• Video recording</li> <li>• Grading matrix</li> <li>• Writing wksts</li> <li>• Drafts of stories</li> <li>• Final stories</li> <li>• Audio recording</li> </ul>

	5) Writing an invitation to their parents for presentation	
Final	Potluck for presentations	<ul style="list-style-type: none"> <li>• Video recording</li> </ul>

Preparation for the research began in February with practice on having the recorders in their positions. We also did a history lesson on Napaskiak, who were the first people to settle in Napaskiak, how they lived, and who and how the students were related to the first settlers. We also went and found the pictures of the first settlers in our walls of elders. My official research began on March 14. The lesson began with a brief background lesson on what we learned about Napaskiak and how the houses were build and went on from there. I had planned for four weeks the research took five weeks with many disruptions.

The table below (Table 3.6) shows the progress of the research and the type and amount of data that were collected.

Table 3.6: Table Listing the Data Collected

Date	Lesson	Group/student	Recorded time	Transcription
3-13	Introduced vocabulary	whole group activity and meaning making on <i>enepiaq</i> (sod-house)	30 min	Introduced these vocabulary words: <i>enepiaq</i> , <i>maurlurluq</i> , <i>aveIngayagaurluq</i> , <i>tutgaraurluq</i> , <i>asriq</i> and <i>egaleq</i>
3-14	vocabulary and building <i>enepiaq</i>	whole group activity and building <i>enepiaq</i> (sod-house)	40 min	Introduced these vocabulary words: <i>qer'aqtaeria</i> , <i>atrasa</i> , <i>igciiquuten</i> , <i>numurtuq</i> , <i>pagsuuq</i> and started on the sod-houses
3-15	Vocabulary continued and <i>enepiaq</i> continued	whole group	40 min	Introduced these vocabulary words: <i>milpagluku</i> , <i>ipuuu</i> , <i>ilquq</i> , <i>ciilluku</i> , <i>tulimak</i> , <i>asmartuq</i> , <i>ak'ngirtuq</i> and worked on the sod-houses

3-16	Writing about the sod-houses Field trip to elder	Whole group At this point it is still whole group activities	60 min	Students wrote about how they made the sod-houses. We went to the elder Akalleq Marie Andrews residents where she told us the story.
3-20	Co-operative and review of vocabulary	Group work in desks and co-operative vocabulary games	40 min	We reviewed the vocabulary words and played cooperative games.
3-21	Centers and vocabulary review	1st reading and moral	40 min	This day I introduced the book I made of Akalleq's story
3-28	Centers	Meaning making/looking for patterns	35 min	The students were matching vocabulary to cards and played cooperative games with vocabulary cards
3-29	Centers	Reading centers	60 min	Students rotated in reading centers
4-4	Centers	Reading centers	50 min	Students rotated in reading centers
4-11	Centers	Group/ managing class/extension started	60 min	Students rotated in reading centers
4-12	Extension	Worked on books	50 min	Whole group
4-16	Extension		40 min	Whole group
4-17	Extension	Wrote to parents	40 min	Whole group
4-20		potluck Pictures of Student work and book		Family and students gathered for potluck and presentation

As I implemented this lesson I had to make some adjustments along the way. The following chapter describes what happened during the lesson and what I learned about using PACE with my students.



## **Chapter 4 Analysis**

Through this research I wanted to gain insights into how my second graders would focus on meaning-making and focus on form using the PACE lesson utilizing a traditional Yup'ik story. The story is of a poor grandmother and her poor little grandchild who is a mouse. The story takes place in a sod-house with the grandmother and grandchild.

My research question is, “How do students create meaning and focus on form using the PACE model in a 2<sup>nd</sup> grade Yugtun Language Arts classroom?” I was curious to learn about vocabulary learning, mainly about learning the post-bases in Yugtun and about the use of Yugtun in the classroom. I organized this chapter chronologically using the PACE model. I was looking for patterns and lessons that I learned from each phase.

### **Meet Group One**

I had 14 students in my class and out of these 14, I chose four to focus on. I chose two boys and two girls. The reason I picked these four was because, this grouping represented the general population of the class. R was the lowest reader and his understanding of Yugtun was the lowest, while J was the highest in Yugtun comprehension, he read two to three syllable Yugtun words, his English reading skills were low but not as low as R's. S was the highest reader in English and could read two to three syllable Yugtun words. L was quiet and attentive, her understanding of Yugtun was higher than R's and S's. S was able to read two to three syllable Yugtun words slowly, but her Yugtun comprehension was low. In a DLE setting, quads (or groups of four students) are composed of students rated high, medium, medium, low on particular skills. These four worked together as a quad. Within this quad, J (high) and S (medium) were paired and L (medium) and R (low) also worked as a pair based on their Yugtun reading ability.

## The Story

**Avelngayaurluq** is an oral story about a poor little mouse and his poor grandmother. They lived a long time ago in their tiny little sod-house. One day the poor little mouse went out to play. Grandmother advised him not to be naughty. Once he went out, he ran back and forth across their window (the window, which also services as a smoke hole, is in the center of the ceiling in a sod-house,). Grandmother warned him not to do that, but the poor little mouse was not listening. The following tables show illustrations used in the written version that I created to use in the classroom. The focus on form words are bolded and the underlined words are the vocabulary that I caught. 0.8

Table 4.1: Avelngayagaurluq Pages One and Two

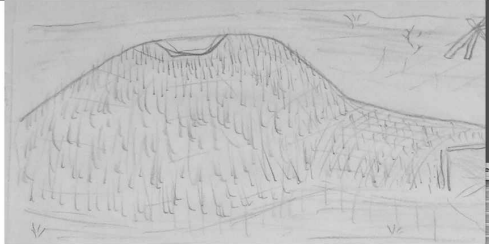

			
Figure 4.1: Traditional Sod-house	Figure 4.2: Grandmother and Grandchild in Sod-house		
<i>Atam- gguq taukuk maurlurluqellriiq uitaatqellriiq enecuaraulumegni</i>	Once upon a time, there lived poor grandmother and poor grandchild. They lived in their poor little house.	<i>Maurlurlunkuk <u>tutgaraurluq</u>-llu. Caqerlutek uitauraurluinnragni <u>avelngayagaaurluq</u> aquiyaryungartuq.</i>	Poor grandmother and <b><u>poor grandchild</u></b> stayed there, one day <b><u>poor little mouse</u></b> wanted to play out.

Table 4.2: Avelngayaurluq Pages Three and Four





			
<p>Figure 4.3: Grandmother Sewing, Grandchild Running Across Window</p>		<p>Figure 4.4: Grandmother Throws Ladle at Grandchild</p>	
<p><b><u>Maurlurlua</u></b>  <i>mingqeqcaaur-  luinanrani pikegken  <u>pikani</u> pikaggun  <u>avelngayagaller</u>  qeraqertelliiniluni  aaavess-kavess-  kavess-kavess-  akavess, ikavess-  kavess-kavess-kavess.  Avelngaayagallruaq  passuulleraaq  atracillrua  igtellerciquten!</i></p>	<p>His <b><u>poor</u></b>  <b><u>grandmother</u></b>  was sewing,  then while she  was sewing  from <b><u>above</u></b> her  from the  window above,  the <b><u>naughty</u></b>  <b><u>little mouse</u></b>  ran across,  aves-kaves,  back again,  kaves-ka ves-  kaves</p>	<p><b><u>Maurlurluan</u></b>  <i>qenengluni  <u>ipuuksuaramine</u>  <u>millpalliiniluku</u>  aaavess-kavess-  kavess, iikavess-  kavess-kavess-  kavess,  <u>avelngayagaurluq</u>  <u>millpagaa.</u>  <u>Maurlurluum</u>  pikavet  milpallrua.</i></p>	<p><b><u>Poor grandmother</u></b> got mad  so she threw her <b><u>little ladle</u></b>,  avess-kavess-iikavess-  kavessavess-kavess, <b><u>poor</u></b>  <b><u>grandmother</u></b> <b><u>threw</u></b> it at the  <b><u>poor little mouse</u></b>.</p>

Table 4.3: Avelngayagaurluq Pages Five and Six

			
<p>Figure 4.2: Grandchild Falling Down from Window</p>		<p>Figure 4.3: Grandmother Scolding Grandchild</p>	
<p><i>Agagangii,  agagangii, <u>ilquaq</u>  man'a <u>cilluku</u>,</i></p>	<p>Ow-ow-ow-ow,  my <b><u>head</u></b> is  <b><u>crushed</u></b>, two of</p>	<p><b><u>Maurlurluan</u></b>  <i>anqerrluni  <u>avelngayagaurluq</u></i></p>	<p>Then <b><u>poor</u></b>  <b><u>grandmother</u></b> ran out,  ran over to him and</p>



<u><i>tulimak malruk asmartuuk.</i></u>	my <u><b>ribs</b></u> are <u><b>snapped in two.</b></u>	<i>ullagarrluku nunulliniiluku. Kitak-atak qanrutellruyaaqekemken <u><b>ger'aqtaare</b></u>qkevkenak akngirqurainartuten!"</i>	<u><b>scolded</b></u> him. "I told you not <u><b>to run back and forth,</b></u> now you are hurt!"
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## PACE Lesson Preparation and Implementation

The moral of the story: "*Niicuipakarluten picurlagmun tekiciquten!* If you are consistently defiant/disobedient, you will encounter/experience misfortune!"

I started preparing for the research in February during social studies when we were learning about Napaskiak. We also did a history lesson on Napaskiak; Who were the first people to settle in Napaskiak? How did they live? How are the students related to the first settlers? We learned that long ago, people lived in sod-houses. We did research on different types of sod-houses. We also looked at old pictures of our area to see what kinds of houses our ancestors lived in. Then, before we started the PACE lesson, we reviewed what we learned about the history of Napaskiak and about the kinds of houses they lived in long ago.

I implemented my lesson from March 13, 2018 to April 20, 2018. My plan was to use the language arts and social studies time each day Monday thru Thursday, which was a 90-minute block. I also planned to complete the research in four weeks. It was not as tidy as I planned. My plan was to implement the PACE model with whole group activities for the Presentation phase. I had the students work in reading centers throughout the Attention and Co-construction phase. I worked with one group while the other two groups were working on their own. I rotated the centers into thirty-minute times. Then, when we got into the Extension phase, we were still in our quads, but it was a whole group activity.

The first week, I started with twenty-five minutes for vocabulary introduction. I had planned to make the sod-houses before the introduction of the vocabulary. What I did instead, was to start with the vocabulary introduction and work on the sod-houses after that. On the first day, we had a power outage and I could not use the Smartboard, so we had DLE centers. On the second day, we had twenty-five minutes of vocabulary introduction and thirty minutes of building the enepiaq (sod-house). The rest of the time, we went to a school wide event. On the third day, we had twenty-five minutes of vocabulary introduction and thirty minutes of enepiaq (sod-house) building. The remainder of the time was spent outside to participate in a rocket launching display. On the fourth day, we used fifty minutes for our elder field trip and twenty minutes writing about the trip. That was the first week. The second week, first day, we used forty minutes to review vocabulary and did vocabulary building activities. On the second day, we had forty minutes to introduce the book and write a story-map. For the rest of the time, that week, I had to give standardized tests. During the third week, we spent two days on the research, working in reading centers. For the rest of the time I had to give standardized tests. The following week, we had culture week, so we did not have time for my research. After that week, we started creating the first book. We had about sixty minutes for that. The rest of the time, we did daily geography. We ended the week by writing an invitation and recording the students reading their created page for the presentation. During the final week, we had our potluck and presentation of their books.

### **What I Learned**

Following TAR to design my inquiry and CGT to make sense of my data, I proceeded with my data analysis. The first steps I took were during the research itself. I did this by taking daily notes during the activities and after the end of the day. When the data collection was done I

watched the video recordings. Since this was a five-week project, I chose each selection of the PACE model to transcribe, translate and then I did the coding. When started analyzing, the first thing I noticed was that in the beginning, when I introduced the words, the students were speaking in English to answer my questions. It was during the co-construction that I started seeing the students speaking Yugtun. By the end of the PACE lesson the students were speaking in Yugtun the whole time. I was disappointed, then surprised and impressed to discover this, because my goal was to teach the words to develop Yugtun proficiency. Because of this initial discovery, I mainly focused on vocabulary building and the use of Yugtun by the students throughout the PACE lessons.

In the following sections I present what I learned as I analyzed each of the phases within the PACE lesson in more detail.

**Presentation.** When I started analyzing my data I started by making a table of the vocabulary I introduced. I did a step by step analytical table of what I introduced and how I assessed for understanding and meaning making. After that I looked for patterns in the introduction of the vocabulary and made a table to organize the patterns I found. According to the PACE model, the purpose of the “P” or “Presentation” phase is for students to understand the making of the story. The teacher does prelistening and prestorytelling activities. These activities can be about the setting of the story or background building activities. In this part of my PACE lesson, I started by introducing the vocabulary.

**Introduction of vocabulary.** The “P” in “Presentation” is where the meaning of the story is the focus. During the pre-storytelling the class builds the concepts and background knowledge for the text. The way I started my lesson was with the introduction of the vocabulary for the story. I started out with a total of 18 vocabulary words (see table 4.4). I chose these words from the text of my book. Four of the words contained the target form I wanted to focus during the Attention and Co-construction phases.

Table 4.4: The Vocabulary I Chose

Word	Noun/Verb	Translation	Introduced
1) <i>enepiaq</i>	Noun	real(sod)-house	Day 1
2) <i>maurlurluq</i>	Noun	Poor grandmother	Day 1
3) <i>avelngayagaurluq</i>	Noun	Poor little mouse	Day 1
4) <i>tutgara'urluq</i>	Noun	Poor grandchild	Day 1
5) <i>asriq</i>	Noun	Naughty person	Day 1
6) <i>egaleq</i>	Noun	Window	Day 1
7) <i>qer'aqtaalria</i>	Noun	One who is running back and forth	Day 2
8) <i>atraa</i>	Verb	Get down	Day 2
9) <i>igciiquuten</i>	Verb	You will fall	Day 2
10) <i>nunurtuq</i>	Verb	He is scolding	Day 2
11) <i>pagsuuq</i>	Noun	You up there	Day 2
12) <i>milpaghuku</i>	Verb	To throw at (with force)	Day 3
13) <i>ipuun</i>	Noun	Ladle	Day 3
14) <i>ilquq</i>	Noun	Head	Day 3
15) <i>ciilluku</i>	Verb	To crush	Day 3
16) <i>tulimak</i>	Noun	Ribs	Day 3

17) <i>asmartuq</i>	Verb	It snapped in two	Day 3
18) <i>ak'ngirtuq</i>	Verb	He is hurt	Day 3

I started by writing the vocabulary word and then drawing the picture of the word using the smartboard (see Figure 4.7). I also had the students write the words and draw the pictures in their writing journals at the same time because this would help us focus on the meaning.

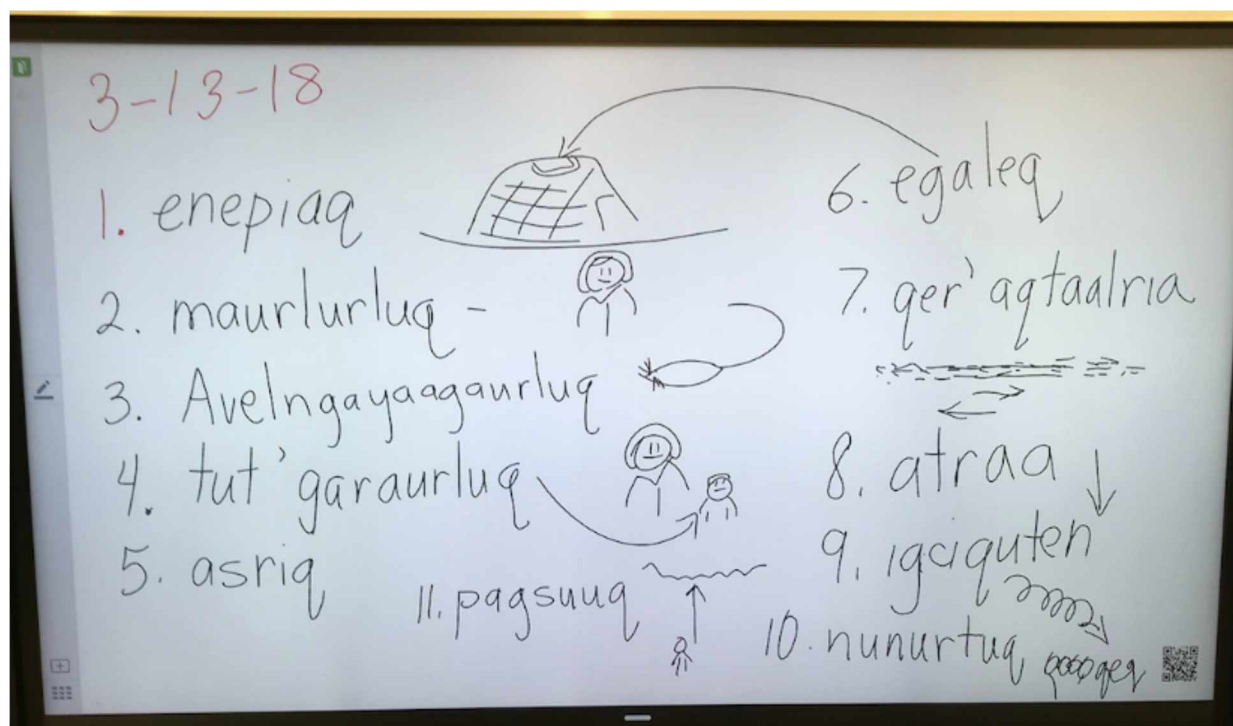


Figure 4.4: Vocabulary Illustrations

The students were seated with their quads or table groups. As I introduced each word, I was doing informal assessments. I paid attention to who was on task and who needed extra attention. Each critical incident called for action in my part. The introduction took more time than any of the other phases during this research. I had planned the introduction to take one day, but it took three days, this was because I had to review often as I introduced the vocabulary. The

Yugtun language is not like English. Some words can be a complete sentence. For example “*Aquiaryullruyaaqua*. (I wanted to go play out with no avail.)” is a complete sentence. *Aqui-* (play)yar-(out) *yullruyaaq*-(wanted to go with no avail) *-ua* (I).” A sentence usually starts with a base-word. Some of the vocabulary words that I chose have a base-word, like the word *enepiaq*, *en-* (house) being the base and *-piaq* (real/ genuine), so it means real house.

The objective of the lesson was to introduce the words and do an informal assessment for understanding of the meaning of the words. I was thinking that the vocabulary words on the Smartboard that they know would be removed from the list.

When I started analyzing my data I started by making a table of all the vocabulary I introduced. I did a step by step analytical table of what I introduced and how I assessed for understanding and meaning making. After that I looked for patterns in the instruction of the vocabulary and made a table to organize the patterns I found. I saw four patterns related to this work on the line of vocabulary words (see Table 4.5).

Table 4.5: Table of Patterns

Pattern 1: Students respond in English with correct translation equivalent		
<i>Asriq</i> (Naughty one)	known	Day 1
<i>Egaleq</i> (Window)	known	Day 1
<i>Ipuun</i> (ladle)	known	Day 3
<i>Ilquq</i> (Head)	known	Day 3
Pattern 2: Students responded in English with partial translation of base-form		
<i>Enepiaq</i> (Real/genuine (sod)-house)	Base-form known ( <i>ene-</i> )	Day 1
<i>Maurhurluq</i> (poor grandmother)	Base-form known ( <i>maurhur-</i> )	Day 1
<i>Avelngayagaurluq</i> (poor little mouse)	Base-form known ( <i>avelngar-</i> )	Day 1
<i>ak'ngirtuq</i> (he is hurt)	Base-form known ( <i>ak'ngir-</i> )	Day 2
Pattern 3: Students used gestures to demonstrate meaning		
<i>Numurtuq</i> (he is scolding)	Base-form known ( <i>numu-</i> )	Day 2
<i>Milpaghuku</i> (to throw at)	Base-form known ( <i>mill-</i> )	Day 3
Pattern 4: Students and teacher engages in multimodal meaning making		
<i>Tutgara'urluq</i> (poor grandchild)	Base-form unknown ( <i>tutgar-</i> )	Day 1
<i>Qer'aqtaalria</i> (one who is running back and forth)	Base-form unknown ( <i>qer'a-</i> )	Day 2
<i>Igciiquten</i> (you will fall)	Base-form unknown ( <i>ig-</i> )	Day 2

<i>Pagsuuq</i> (you up there)	Base-form unknown ( <i>pagna</i> )	Day 2
<i>Ciilluku</i> (to crush)	Base-form unknown ( <i>cii-</i> )	Day 3
<i>Tulimak</i> (ribs)	unknown	Day 3
<i>Asmartuq</i> (it snapped in two)	Base-form unknown ( <i>asem-</i> )	Day 3

*Pattern 1: Students Respond in English with Correct Translation Equivalent.* During the introduction of the vocabulary the first pattern I saw that for some of the vocabulary words the students gave the right answer in English without prompting. I saw that students knew these words because they responded in English with the correct translation. These words were: *asriq* (naughty), *atraa* (get down), *ipuun* (ladle), *egaleq* (window) and *iquq* (head). These words did not need any further explanations. Excerpt 1 shows an example of how the interaction unfolded. I asked what the word means speaking in Yugtun (line 40). I wrote the words on the Smartboard while sounding them out (line 42). Then students responded with the English translations of the word to show that they know the word (line 41 and 43).

Excerpt 4.1: *Asriq* (naughty)

4:00	T- number 5 <i>asriq cauga asriq</i> (naughty person, what is <b>naughty person</b> )	T- asking for meaning
4:01	S2-be naughty	S2- answering in English
4:20	T- <i>ya as-riq</i> ok (yah, [writing aloud], ok)	T- confirming answer and writing aloud
4:30	S2- <i>asriq</i> (naughty)	S2- repeating answer
4:40	T- <i>asriq</i> (naughty)	T- confirming answer

I noticed that these were all common words that the students are exposed to outside of the school and in the community. They hear them a lot. I also noticed that most of them are nouns, except for *atraa* (get down). After looking at these, I concluded that these words could

have been high frequency words in the text, because the students already knew the meaning. I know this because they gave me the translated English word. I was not surprised that they responded in English, because these students hadn't been encouraged to respond in Yugtun before. I would have been happy and surprised if they had responded in Yugtun.

*Pattern 2: Students respond in English with partial translation of base-form only.* The next pattern I saw was that for some words the students knew the simple form of the word. These words were: ***Maurlurluq* (poor grandmother)**, ***avelngayagaurluq* (poor little mouse)**, ***enepiaq* (sod-house)** and ***ak'ngirtuq* (he is hurt)**. Like the known words above, the base of these words can be high frequency words, because the students knew the simple form of the word. Here is an example (Excerpt 4.2) of one of these words.

Excerpt 4.2: *Maurlurluq* (Poor grandmother)

5.58	T- number 2, <i>aipaa maur-lur-luq cauga maurlurluq qia nallunritau?</i> (what's <b>poor grandmother</b> who knows <b>poor grandmother</b> )	T- writing aloud while students are copying the words Asking for meaning of word
6.10	S4- gramma	S4- answering to question
6:17	T- <i>quyana</i> (thank you) <i>tang waniw' maurlurluq</i> , (right here <b>poor grandmother</b> ) <i>enepiaq</i> (sodhouse)	T- pointing to the words and picture to reinforce meaning, then reinforcing sod-house by pointing to it

I got the answer, “gramma” which is acceptable (line 6.10). It is acceptable because the simple form is *maurluq* (grandmother), which is followed by the post-bases or morphemes, *-ur* (poor), and *-luq* (the/a). For these words, it is acceptable if they knew the simple form, because



later during the Co-construction phase, I was planning to draw attention and focus on the morpheme “poor”.

Another word I wanted to draw attention to this pattern is *avelngayaagaurluq*

(Excerpt 4.3) because I saw a critical incident when I introduced it.

Excerpt 4.3: *Avelngayaurluq* (Poor little mouse)

1:00	T- 3- <i>aaq qaill qanerta, avelngayagaurluq</i> (what is the 3 <sup>rd</sup> word? What’s <b>poor little mouse?</b> )	T-asking for comprehension
1:09	S1- mouse	S1- answering
1:15	T- <i>avelngayagaurluq</i> ( <b>poor little mouse</b> )	T-confirming and repeating
1:19	S1- sooo long	S1- commenting on the length of the word
1:24	T- <i>avelngayagaurluq</i> ( <b>poor little mouse</b> )	T- repeating
1:29	S3- <i>avelngaraayarluq</i> [mis-pronounced]	S3- Repeating but mispronounced
1:35	T- <i>avelngaYAAgaurluq</i> [stressing-yaa]	T- writing and saying aloud
1:42	S3- <i>avelngaraayarluq</i> [mis-pronounced]	S3- trying to repeat word
1:48	T- <i>avelngaYAAgaurluq</i> [stressing-yaa]	T- repeating word
1:50	S3- <i>avelngaYAAgaurluq</i>	S3- repeated correctly
1:59	Ss- <i>avelngayaagaurluq</i>	Ss- echoing

I got the answer “mouse” (line1:00) which is acceptable. It is acceptable because the simple form is *avelngaq* (mouse), which is followed by the post-bases or morphemes, *-ya(g)ar-*

(little), *-urluq* (poor one). What I noticed was that one student was mispronouncing the word by switching the syllables, *-yag* and *-aur*. He said *aveIngraayaurluq*, so I slowed my pronunciation and stressed, *aveIngaYAAGaurluq*, until he got it. In line 1:35, I repeated the word pausing to hear him echo the word. I stressed the syllable that S3 was mis-pronouncing. I had the student repeat the word a few times until the student said it correctly. It is important for students to say the word correctly because a mispronounced word can be learned incorrectly. This was not for meaning making, but for pronunciation or phonological awareness. The word “*aveIngayagaurluq*” was mispronounced “*aveIngaraayaurluq*” the morpheme “*-ya(g)aq-*” (little) was said backwards as “*raay*”. It is common for younger speakers to miss or not notice the middle morphemes. As Yugtun language teachers, we need to draw attention to these mistakes and correct them. In the Yugtun language the high frequency words are the nouns in absolutive form and verbs in simple form of a word. The middle post-base syllables or morphemes of a word are the robust words. For example, “*saskaq* (cup)” can be a high frequency word, while “*saskayaaqaaq* (tiny little cup)” can be a robust word focusing on “*-ya(g)aq-* (little)”. For these words, I also concluded that the students knew the simplified word. I accepted it because they gave me the translated English word. Like the known words, these could have been the high frequency words in the text. If I had to go back and choose the vocabulary words, I would have chosen the simplified words or the base-forms of these words. Instead of teaching ***maurlurluq* (poor grandmother)** and ***aveIngayagaurluq* (poor little mouse)**, I would have taught *maurluq* (grandmother) and *aveIngaq* (mouse).

*Pattern 3: Students Use Gestures to Demonstrate Meaning.* Another pattern I saw was that for some words the students needed a gesture action to be understood. This was a gesture that the students displayed to show that they understood the meaning. Excerpt 4.4 is an example of this action.

Excerpt 4.4: *Milpagluku* (To throw)

0:40	T- #12- <i>cauga milpagluku, mill-pag-luku, cauga milpagluku?</i> (what is <b>to throw</b> ?)	T- asking for meaning
0:45	S2- like this. [throwing a crumbled paper]	S2- demonstrating
0:47	T- <i>ya tauten</i> (yes, like that)	T- confirming

For the word ***milpagluku (to throw)***, when I asked what the word was (line 0.40), S2 demonstrated by throwing a crumpled-up paper (line 0:45). I accepted the answer because he gestured by throwing a piece of paper. Here the student did not provide the English translation, but instead he demonstrated the meaning, this told me he understood the concept.

This is called non-verbal communications. For this word the student showed what the meaning was by making a throwing motion. The other time this was used was when “*nunurtuq*” was introduced. Here is the Excerpt (Excerpt 4.5) for ***nunurtuq (He is scolding)***.

Excerpt 4.5: *Nunurtuq* (He is scolding)

3:50	T- <i>cauga nunurtuq?</i> (what is, <b>he is scolding</b> ?)	T- asking for meaning
3:52	S4- get mad	S4- responding
3:55	T- <i>cauga nunurtuq?</i>	T- asking again
4:00	S2- Like someone <i><b>nunuq</b></i> (like someone scold)	S2- translanguaging

4:10	S3- Get mad at people	S3- trying to explain the word in English
4:16	S4- <i>qerr-qerr</i> [gesturing fisted hand]	S4- gesturing
4:19	T- <i>ya, tua-i-tang</i> (yah, that is it)	T- confirming

On line 3:50 I asked for the meaning of “*nunurtuq*”. Then on line 3:55, S4 responded with “get mad”. On line 4:00, S2 responded with the base of the word “*numuq*”. S4 showed she understood by fisting her hand and shaking it saying “*qerr-qerr*” (line 4:16). The first thing I noticed was that these words were verbs. The other thing I noticed was that students did know the meaning of the word, but did not provide the English word for it. If I had to go back and redo this lesson these two would have been in the vocabulary list because they already knew the meaning but did not have the word to go with action. What I learned here was that they knew that when someone got mad at them that they “*numuq*” them. They did not make the distinction between getting mad and scolding.

*Pattern 4: Students and Teacher Engage in Multimodal Meaning Making.* The last pattern that I found was that some of the words had bases that were unknown or new. These were words that they did not know. These words were: *tutgaraurluq* (poor grandchild), *igciiquten* (you will fall), *qer'aqtaalria* (one who is running back and forth), *pagsuuq* (you, up there), *ciilluku* (to crush), and *asmartuq* (it snapped in two). They needed multimodal assistance like gestures or acting out from me to make meaning. Some of the gestures I used were pointing for *pagsuuq* (you, up there), making a crushing motion for *ciilluku* (crushed) and drawing arrows for *qer'aqtaalria* (one who is running back and forth).

Excerpt 4.6: *Qer'aqtaalria* (One who is running back and forth)

0:29	T- okay, <i>kinguakun, nallunritaci qer'aqtaalria nallunritaci qer'aqtaalria?</i> (okay, next we have one who is <b>running back and forth</b> , do you know what that means, one who is <b>running back and forth</b> ?)	T- asking for meaning of word
0:32	S1-uh uh	S1- indicating that he does not know in English
0:44	T- <i>kinguakun qer-aq-taal-ria- nallunritaci qer'aqtaalria nallunritaci qer'aqtaalria</i> (Do you know it? One who is <b>running back and forth</b> ) <i>Qer'aqtaalria waten, ukatmun, ukatmun, ukatmun</i> (One who is <b>running back and forth</b> , this way, that way, this way)	T- writing aloud and repeating if they know the word and restating the word. writing on the board with broken lines going back and forth
0:59	S1- around.	S1- guessing
1:18	T- <i>qang'a ukatmun, ukatmun</i> (no, this way, that way)	T- drawing arrows going back and forth
1:26	S4- going back and forth	S4- answering in English
1:29	T- <i>yaa, qer'aqtaalria</i> (yes, one who is running back and forth) <i>Quyana</i> (thank you)	T- confirming

For this word, I used the board to draw broken lines back and forth and asked if anyone knew the meaning of the word (Line 0:29). S1 answered with “uh uh” (Line 0:32). On line 0:44, I repeated the question. Then on Line 1:18, S1 guessed the wrong answer, so I drew arrows. S4, gave us the correct answer, “*qer’aqtaalria* (**one who is running back and forth**)”.

Another difficult word was *tutgara’urluq* (**poor grandchild**). As you can see in the transcription (Excerpt 4.7) this word took more time to get the meaning across.

Excerpt 4.7: *Tutgara’urluq* (Poor grandchild)

3:31	T- <i>tutgara’urluq nallunritaci? Tut-gar -aur-luq</i> ( <b>poor grandchild</b> , do you know it, <b>poor grandchild</b> ?)	T- asking for comprehension of word and writing aloud
3:40	T- <i>tutgara’urluq tut-gar-aur-luq tangraci?</i> ( <b>poor grandchild</b> [sounding out] see it?) <i>Kia nallunritau? Maururluq...tua-i-llu tutgara’urluq</i> (who knows it? <b>poor grandmother</b> and <b>poor grandchild</b> )	T- writing word asking for meaning of word and asking again for meaning
3:47	T- <i>tutgara’urluq nallunritaci?</i> (Do you know <b>poor grandchild</b> ?)	T- asking again for meaning
3:49	S3- <i>maurlurluq, tutgara’urluq</i> ( <b>poor grandmother, poor grandchild</b> )	S3- echoing teacher
3:53	T- <i>tutgara’urluq kia nallunritau? tutgara’urluq.</i> (who knows <b>poor grandchild</b> ?)	T- Gesturing and using picture to indicate grandson
3:56	S3- the grammar	S3- Answering in English with known words
3:58	T- <i>ya maurluq, cauga-mi tutgara’urluq?</i> (yah, [pointing to grandchild] but, what is <b>poor grandchild</b> ?)	T- confirming, yes that’s grandma, and asking for meaning
4:00	S1-the grammar	S1- Answering in English with known word

4:07	T- <i>mu maulurluq</i> grandma- <i>ruuq</i> <i>Tutgara'urluq-mi cauga?</i> (no, <i>maurlurluq</i> is <b>poor grandma</b> but what is <b>poor grandchild</b> ?)	T- pointing to grandma again then pointing to the boy
4:10	S2- grandma sit on the couch	S2- Answering in English with known word
4:26	T- <i>tutmaryaraq pivkenani</i> (not the rug)	T- correcting (disambiguating target word)
4:31	T- <i>Tang waniw' tang, tang waniwa, tang waniwa maulurluq tutgara'urluq. Cauga tut'gara'urluq?</i> (Right here, look, look, this is <b>Poor grandmother</b> , look here, <b>poor grandchild</b> ? What is <b>poor grandchild</b> ?)	T- asking again for the meaning of grandchild Pointing to the picture of a family picture and saying grandmother then pointing to grandchild asking again what is grandchild
4:53	S4-the mom and the grandma	S4- Answering in English with known word
4:54	S6-brother and sister	S6-Answering in English with known word
4:56	T- <i>tang waniwa maulurluq, cauga tutgara'urluq?</i> (look, here is <b>poor grandmother</b> , what is <b>poor grandchild</b> ?)	T-trying to clarify, pointing to herself and grandchild
4:57	S6-mom and son	S6- Answering in English with known word
4:59	T- <i>tang waniwa maulurluq, cauga tutgara'urluq?</i> (look, here is <b>poor grandmother</b> , what is <b>poor grandchild</b> ?)	T-trying to clarify, pointing to herself and grandchild again
5:00	S2- grandma and grandson	S2- answering in English
5:09	T- <i>yaa tutgara'urluq</i> grandson- <i>auguq</i>	T- confirming the answer
5:12	T- <i>tang waniwa maulurluq, waniwa tutgara'urluq</i> (here is <b>poor grandmother</b> , here is <b>poor grandson</b> )	T- drawing grandmother, then grandchild for meaning
5:15	S2 – <i>maurluq tutgara'urluq</i>	S2- echoing

5:19	T- <i>kiiki-kiiki igauluku</i> (hurry, hurry, write it.)	T- telling students to hurry and write the word
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This was a critical moment. When they clearly did not understand the words, I asked myself, “How will I make them make meaning without using their L1?” The first thing I did was say, *maurlurluq* (**poor grandmother**) (Line 3:49) pointing to the drawing of the poor grandmother on the smartboard and *tutgara’urluq* (**poor grandchild**). Because this was not the right answer, I looked for additional ways to help students to construct the meaning of the word. On Line 4:07, the answer I got was gramma.



Figure 4.5: Picture of a Family

I had a picture of a family with their grandparents, which we had used for writing previously (Figure 4.8) so, I said, “Yah, *maurlurluq*, *cauga-mi tutgara’urluq*? (yes, **poor grandmother**, but what is **poor grandchild**?) (Line 4:10), one student answered, “The gramma sat on the couch.” In Line 4:26, this told me that that the student thought that it meant couch, *tutmaryaraq* (rug), and that they were hearing the beginning of the word, “*tut*” because it sounds almost like *tutgara’urluq* (**poor grandchild**), so I stated, “Not the rug.”



On Line 4:31, I clarified by saying, “*Tang waniw’ tang, tang waniwa, tang waniwa maurlurluq, tang tutgara’urluq. Cauga tugara’urluq* (Right here, look, look here, this is **poor grandmother**, look here, **poor grandchild**. What is **poor grandchild**?)” I took the picture and pointed to the grandmother and said, “*Tang waniwa maurluq, cauga tutgara’urluq?* (look, here is grandmother, what is **poor grandchild**?) *Waniwa tang, maurlurluq* (this is **poor grandmother**).” Then pointed to the grandchild and said, “*Una-mi kituga?* (so, who is this?)” On Line 4:53, I got answers like, “the mom” and “the gramma” and “brother and sister”. I repeated the question, pointing to the grandmother and grandchild, “*Tang waniwa maurluq, cauga tutgara’urluq?* (Look, here is grandmother, what is poor grandchild?)” and got the answer mom and son.

I thought, “How do I make meaning?” I was determined not to give them the answer in English. It was clear that the students were not understanding. I thought of using the students’ world knowledge to help discover the meaning of the word. On Line 4:56. Then I pointed to myself and said, “*Tang waniwa maurluq.* (look, here is grandmother.)” Then pointed to one of my grandsons and said, “*Cauga tutgara’urluq?* (What is **poor grandchild**?)” One boy said mom and son. On Line 4:59, I pointed to myself again said, “*maurluq (grandmother)*” and pointed to my other grandchild and said “*tutgara’urluq (poor grandchild)*”. One little boy yelled grandma and grandson. “*Yah, maurlurluq, tutgara’urluq!* (Yes, **poor grandmother** and **poor grandchild!**)” I exclaimed pointing to myself and my grandchild. Students repeated the words and we went on to the other vocabulary words.

During this interaction I employed multiple modes to get the message across. For example, I used a picture, and when that did not work, I used myself and my grandchildren. I used gestures with a picture and gestures with realia to make meaning. The students and I

worked hard together to figure out the meaning. First with a hint, saying *maurlurluq* (**poor grandmother**), pausing then saying *tutgara'urluq* (**poor grandchild**). When that did not work I used a picture, pointing to the grandmother then to the grandchild. That did not work either, so I pointed to myself and my grandson. I repeated this tactic by pointing to myself and my other grandchild. They got it after the second attempt. Thankfully, I had two grandchildren in my class.

From these patterns that I found, I learned that there are multiple ways to approach a word to make meaning. Sometimes, I just accepted the English word to understand that they got the concept, although that is not what we want to see in a DLE classroom. Other vocabulary words required multimodal intervention, like gestures, motions and action. And for some words the students showed me nonverbal communications to show me that they knew the words. What I learned from this was that I should have used fewer vocabulary words, like the PACE model suggested. I also realized that I should have used pictures first to introduce the words. Another thing I learned was that I could have used the base-words like *avelngaq* (mouse), *maurluq* (grandmother) and *tutgar* (grandson) instead of the actual words in the text, like *avelngayauruq* (**poor little mouse**) and *maurlurluq* (**poor grandmother**) to make this easier for the students and myself. These are the simplified more meaningful words especially for second graders. They could have understood the harder words when they heard the story and I could have had them focus on the morphemes later during the Attention phase of the PACE model when I drew attention to the grammatical structure of the text or during the Co-construction phase of the PACE model.

The introduction of vocabulary were about 25 minutes long for each of the three days. The rest of the times, we were doing reading and writing activities. The first day, we had time for

only six words, then the electricity went out, so we stopped there. The next day, we reviewed the words from the previous day and then I introduced five words before we had to go a school wide event. The third day, we reviewed again then introduced the remaining words. On the third day of the introduction of the words, I had to adjust the lesson to hurry it along, because the students were getting restless. I did this by using gestures and actions. I would introduce the word, then give the action and the students would say the word in English. For instance, ***ilquq* (head)**, the gesture was to touch my head and ***ciilluku* (crush)**, the gesture was to put my hands together and make a crushing action. Of the 18 words, I took out four since I had 14 students and the cooperative activities like inside-outside circle, stand-up-hand-up-pair-up and relays required a card for each child, but we still had to read all 18 cards for word recognition and review these daily.

What worked really well was that I divided the introduction of the vocabulary into 20/25- minute times. It was helpful for me because at the 20-minute mark the students were tired of writing and they needed a brain break. On the third day of the introduction, I saw that some of the boys were starting to get restless, so I hurried along and had them moving for the last 10 minutes with gestures and repeating the words. What I would change for the introduction of the vocabulary would be to use pictures and gestures to go with the word without the text. It would have been faster to do that instead of having them write the words and draw the pictures. After they learned the pictures, then I should have matched them with the text. It would have been easier for both the students and me. The PACE model suggested using a fewer number of target vocabulary words.

***Vocabulary Reading/Decoding/Fluency Practice.*** For vocabulary decoding practice, before the reading and writing activities, we did some practice exercises. The day after the

vocabulary words were introduced I took the vocabulary cards and had the students read the cards. After each word was read I assigned a student to draw the picture of the word on the back of the card. Vocabulary cards are words on one side with the picture or definition on the other side. They used the pictures in their journals that they drew of the vocabulary words when they were introduced. These activities do not really go with the PACE model since it does not focus on meaning of the word, but they are activities that we have to implement in the DLE and local language arts curriculum.

Vocabulary reading/decoding/fluency practices took 5-15 minutes each day. The objective of the activities is to learn the word that goes with the pictures, illustrations, symbols or definitions. I used Kagan and Kagan (2009) cooperative learning activities. One of these is called inside-outside circle (p. 6.27). The students formed pairs, then one student from each pair formed one large circle facing out, the remaining students formed an outside circle facing their pair. Each student held a vocabulary card. The inside pair read the outside pair's card then the outside pair read the inside pair's card. They then switched cards and the outside pair rotated to the right to a new partner and repeated the steps. Another game is called quiz, quiz trade (p. 6.32). For this activity the students are lined up facing a partner and they rotated to a new partner after reading their card. The third game I had them play is mix-pair-share (p. 6.28). For this the students mix (dance/walk) around the room, teacher called "pair", students find a partner and read their card then they switched cards, this is repeated several more times. The fourth one we do is Stand- Up-Hands-Up-Pair-Up (p. 6.36). Students stand up, raised their hand, and find a partner who has their hand up, they read their cards, switched cards and then finds another partner. After they master reading the cards, I had them doing relays. I divided the students into two groups and had them race to the smartboard, read the card out loud, then they wrote the word

on the smartboard. I had them crawl, walk backwards, skip, hop or take giant steps. These activities build decoding skills, fluency and word recognition and it also has the students moving. What surprised me here was that all the students did well. The low students recognized the words with the pictures much more quickly than they did with just the words. They had help from their partners when they spelled the words. This was stress free for the students and me as well. Overall, the students had fun while they were practicing the vocabulary.

If I were to focus on meaning of the words an activity I could have done would have been a game where the students say the definition in Yugtun and have the partner pick the vocabulary card. Another game would be to play concentration matching the card with the definition. The rule for this would be you have to read it to claim it. This has them speaking and reading aloud.

***Sod-houses.*** As part of the Presentation “P” Adair-Hauck and Donato, (2002b) suggest that learners need to develop background knowledge to have a better grasp to make meaning. They suggested pre-storytelling activities, such as the building background knowledge to get them ready.

I wanted my students to have a solid concept of a sod-house for the setting of the story, for building background knowledge. A sod-house is a semi subterranean structure built from drift wood, grass and patches of the top layer of the tundra. Traditional sod-houses had an opening on top of the building that was used to let the smoke escape from the fire pit that was in the center of the building. The opening was a called “***egaleq (window)***” and was covered with stretched dried seal intestines, when the fire was not on. I wanted the students to see the structure of the building and how the little mouse ran across the window on the top of the sod-house and how the grandmother threw the ladle at the little mouse. On day two and three, after the introduction of vocabulary and practice, we started our project of building sod-houses. To prepare for the sod-

house project, we did a google search on Inuit sod-house and found some pictures of the local area. We also had learned in social studies that our people lived in these kinds of structures before contact with the outside world. To construct their own sod-houses, I had the students build sod-houses with craft-sticks and glue. They worked in quads for this project. I gave them directions by drawing the skeletal structure of a sod-house. After a few minutes, they started working and a leader emerged in each team. The leader gave directions, while others held the sticks and another glued them in place. The quad that started first was prompting the other groups to copy their structure. The students really enjoyed this time. They learned that they had to setup and pile the craft sticks in a particular way in order for the structure to be solid. After they completed their sod-house they wrote about it.



Figure 4.6: Sod-houses

For this writing, I had them use a sentence stem (see Figure 4.10). The students worked in partners for the writing activity. The lesson objective here was to see if they could write a short paragraph of the sequence of the activity.

The reason I added the “Long ago, yesterday” was because we went over our schedule into the social studies time. In our Yugtun traditional culture, we are instructed to always insert “yesterday” when we say “long ago”. The elders say that “yesterday” is added because it brings “long ago” closer to the present, so it would be remembered like it was only yesterday. They also wrote in English since was an English writing time. In the DLE model the students have Yugtun centers on Monday, Wednesday and Friday. On Tuesday and Thursday, they had English centers. These center times are extension activities that enhance the lessons and it is also a writing time about what they learned. I chose these times because they could write in English. For the 20-minute block they only answered the sentence stems on the sod-house.

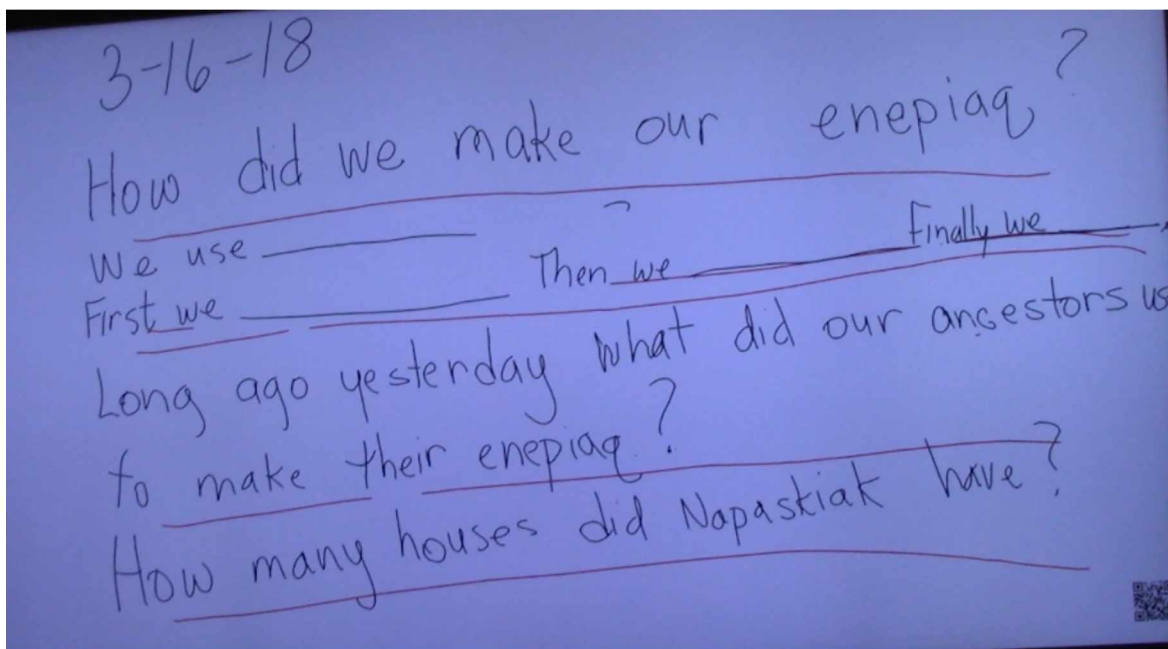
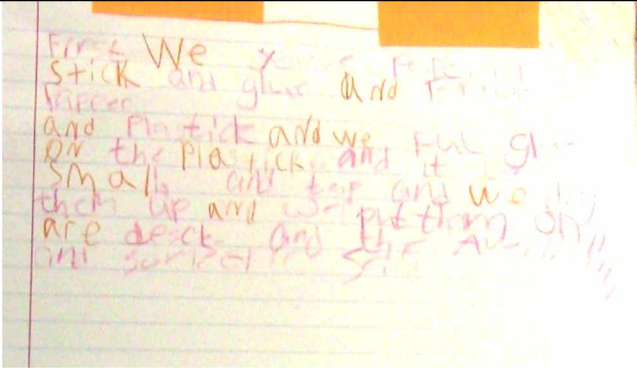
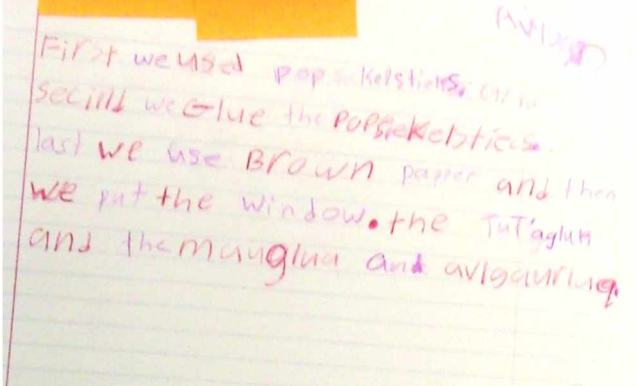


Figure 4.7: Sentence Stems

For the writing itself, I gave them 20 minutes to write. The pairs took turns writing one word in their sentences. For all writing activities the students have to use colored pencils, each student with a different color. For this writing the students picked two shades of the same color. If I had been attentive to the color of the pencils I would have had them use darker colors.

	<p>“First we youse popciskel stick and glue and Brown paper and plastick and we put and we put on the plastick and it was small and on top and we dry them up and put them on our desk and the <i>avenellruuq</i> and some glue”.</p>
	<p>“First we used popsielstiecs. secind we Glue the popsiestiecs. last we use Brown papper and we put the window. the <i>tutagluk</i> and the <i>mauglua</i> and <i>avlgaurluq</i>.”</p>

The paper on the Figure 4.11 is from the medium and high students. They wrote, “First we youse popciskel stick and glue and Brown paper and plastick and we put and we put on the plastick and it was small and on top and we dry them up and put them on our desk and the *avenellruuq* and some glue”. The one on Figure 4.12 is from the medium and low students. They wrote, “First we used popsielstiecs. secind we Glue the popsiestiecs. last we use Brown papper and we put the window. the *tutagluk* and the *mauglua* and *avlgaurluq*.” I found that the first pair started with the sentence stem when they started writing. The second pair used the sentence stems, but like the first pair they did not write complete sentences. I also saw that they wrote



Yugtun vocabulary words. Another thing I saw here was that I did not give them time to rewrite and edit. This was a quick writing time after they completed the sod-houses. If I had to redo this activity I would have given them time to edit and rewrite their writing. What this activity told me was that the students did make meaning and had comprehended the story. In the PACE model building background builds the reader's knowledge, so that they have an understanding of the story to make meaning.

***Field Trip: Elder Storytelling.*** On the fourth day of my Presentation phase, we went on a field trip to an elder's home for the storytelling. This is the pre-storytelling of the Presentation phase. This was our first field trip of the year; we usually had an elder come to the school. Before the trip, I did a three-minute oral lecture on proper behavior upon entering a house other than your own before we went on our way.

The following expectations were addressed:

1. Do not wander around.
2. Do not be loud.
3. Sit quietly and listen.
4. Be respectful.

These are rules that I grew up with. When we entered a house other than our own, we were to stand at the door until the owner of the house spoke to us. When they spoke to us they would say "*Waqaq*?", it means "What are you here for?" or "What can I do for you?" and it could also mean "Why are you here?" We did not go into other peoples' houses without purpose. We only spoke when we were addressed. We were always told to be quiet, to observe and listen carefully. To be respectful, one had to follow all these expectations of a *Yupiaq* (real person).



Figure 4.10: Akalleq Storytelling

The students were very excited and were talking and reminding each other how to behave in the house as we walked over. They were quiet and huddled together as soon as we were asked to enter and were directed to sit down to listen to the story. Akalleq Marie Andrew greeted the students wonderfully and the students were bright eyed and listening with interest (Figure 4.13). Before she retired, Marie Andrew had been a preschool teacher, and I worked with her when I taught kindergarten. Even though she retired, she is still a phone call away. She is also the unofficial elder teacher who everyone calls when the teachers need an elder to talk to the students. When she told the story, she stopped and asked questions for comprehension.

Here is an excerpt from the beginning of the storytelling.

Excerpt 4.8: *Tua-llu-gguq* (Once upon a time)

0:45	E- <i>tuallu-gguq atam taukuk uitarrqellriiq <b>maurlurluq tutgarrlua-llu</b></i> (once upon a time there lived a poor grandmother and grandchild)	E- starts telling story
1:01	E- <i><b>maurlurluq</b> cauga?</i> (what is poor grandmother?)	E- asking a question
1:03	S- grandma	S- answering in English

1:06	E- grandma, <i>tutgarlung'aq-mi</i> (how about grandchild?)	E- confirming and asking again
1:10	E-grandchild [whispering]	E- telling the answer in English

She would stop and ask questions for comprehension, if they didn't answer right away she would use gestures or translate in English like she did on line 1:10. So, the students still did not know *tutgara'urluq* (**poor grandchild**) even though I had spent time introducing the word. This may be because, she used *tutgarlung'aq* (grandchild) instead of *tutgara'urluq* (**poor grandchild**). She used most of the words I introduced. The only difference I notice was that she used *tutgarlung'aq* (grandchild) in place of *avelngyagallraaq* (naughty little mouse) when the grandmother was scolding the mouse to come down. The student listened attentively and showed that they could listen without speaking and payed attention the proper way, by not moving around and keeping their eyes on the speaker. In the Yup'ik traditional way, when listening to speaker one should sit quietly and not ask questions or disrupt the speaker. The only time the students spoke up was when Akalleq asked a question. When the students responded they responded in English. The students showed respect by following all of the expectations in the elder's home. The only time they were loud was when we were leaving and they were thanking her. The field trip was an essential step in the Presentation phase. It gave the students a preview of the story before they saw it I print. I believe this made the lesson successful overall, because when I introduced the book, they recognized the story as the story that Akallaq told.

*Avelngayagaurluq: In Class Storytelling.* On the sixth day, as the next step in the Presentation phase of the PACE model, I introduced my version of the story that I made into a book. The difference between Akalleq's story and mine were that I wrote it the way my mother told it, "*avelngayagallraaq pag'ssulleraaq atracillraa igtellerciquten*, (naughty little mouse come down you might fall)" and she used, "*tutgarrlung atraa igcuartuten*, (grandchild come down or you will fall down)". I also ended the story when the grandmother ran out to the injured little mouse. Akalleq's story went on and in the end the mouse died and was eaten by the naughty raven.

For the introduction of the book, I started with the students at their desks with their table groups.

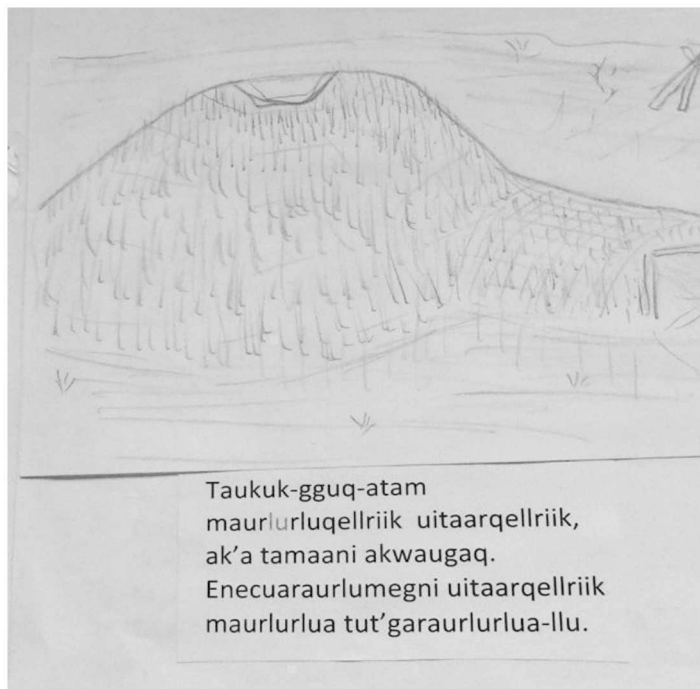


Figure 4.11: *Taukuk-gguq-atam* (There lived those two)

In the following Excerpt 4.9 we were reading the page above (Figure 4.14).

Excerpt 4.9: *Taukuk-qquq atam* (There lived those two)

21:31	T- <i>Atam- gguq taukuk maulurluqellriiq uitaatqellriik enecuaraul-umegni. Uitaarqellriiq maulurlua tutgara'urlua-llu una cauga?</i> (Once upon a time, there lived <b>poor grandmother</b> and <b>poor grandchild</b> . They lived in their poor little house They lived, <b>poor grandmother</b> and her <b>poor grandchild</b> . What is this?) [pointing to the sod-house]	T-Starting story and then asking clarifying question
21:35	S- mudhouse, <i>enepiaq</i>	S- answering question in English then in Yugtun
21:36	T- <i>enpiaq assirpaa, cangqerta?</i> ( <i>sod-house, good, what does it have?</i> )	T- confirming praising and the asking
21:38	S- mud	S- responding in English
21:40	T- <i>ega-</i> [pointing to the window]	T- hinting
21:42	F- <i>egauluq</i> [mispronounced]	F- attempting to answer in Yugtun
21:44	T- <i>egaleq, cangerta?</i> ( <b>window</b> , what does it have?) [pointing]	T- confirming and asking
21:46	Ss- <i>amiik</i> (door)	Ss- attempting to answer in Yugtun with known word
21:48	T- <i>cauga una? J,cauga una?</i> (what is this, J, what is this?)	T- redirecting
21:52	J- <i>amiik</i> (door)	J- giving the same answer

In Line 21:31 I pointed to the sod-house and asked, “What is this?” In Line 21:35, when I asked a question I was surprised and impressed that S answered in English then said it in Yugtun mudhouse, *enepiaq*. In Line 21:44, I saw that the students in the back were not paying attention so I asked the same question again. They gave a different known word which was *amiik* (door). This was not a word I was looking for. Our classroom is labeled and *amiik* is one of the labels we have. Line 21:48, I called J to draw his attention and he gave me the answer he heard, *amiik* (door). That was when I realized that this set-up was not working. I had the students move

their chairs to come closer to the front of the room. As soon as the students sat down I continued with the story.

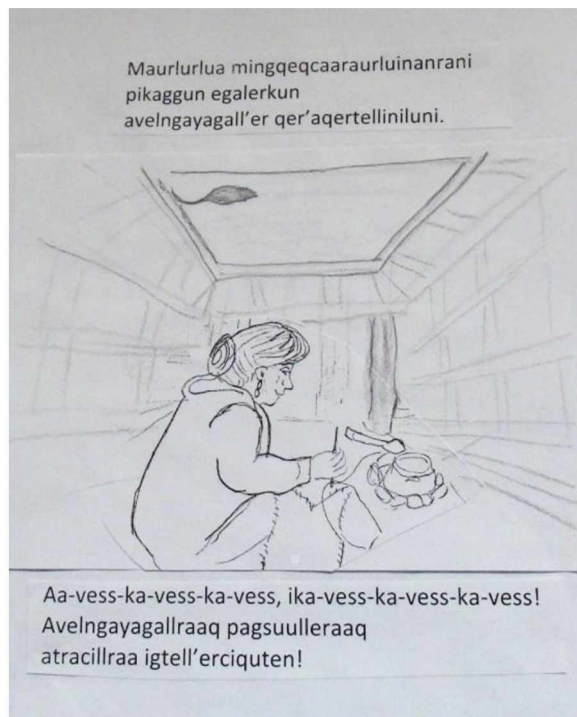


Figure 4.12: *Maurlurlua* (His Poor Grandmother)

In Excerpt 4.10 we were reading the page above (Figure 4.15).

Excerpt 4.10: *Maurlurlua* (His Poor Grandmother)

23:35	T- <i>maurlurluq</i> , <i>psst maurlurlua mingqeqcaaraurluinanrani pikegken pikani</i> ( <b>poor</b> grandmother, psst,[drawing attention] His <b>poor</b> grandmother was sewing, then while she was sewing from above her)	T-telling the story, drawing attention
23:48	J- <i>pikani avelngaq aqumuq</i> (the mouse sat down up there)	J- commenting in Yugtun
23:49	T- <i>pikagun egalerkun avelngayagaller qeraqertelliiniluni aaavess-kavess-kavess-kavessakavess, ikavess-kavess-kavess-kavess. avelngaayagallraaq passuulleraaq atracillraa igtellerciquten!</i> (from the window above, the <b>naughty</b> little mouse ran across, aves-kaves, back again, kaves-	T- continuing the story

	kaves-kaves <b>naughty</b> little mouse come down you will fall)	
24:01	J- That's what that girl told us about	J- recalling the elder's story
24:03	T- qaillin qanerta. (what does it say)	T- asking
24:05	N- they're gonna catch her	N- commenting in English
24:08	M- that gramma is gonna get her	M- commenting in English
24:14	S-he was climbing	S- commenting in English

In line 23:48, J- was commenting in Yugtun “*pikani avelngaq aqumuq*”, while looking at the picture. He was looking at the image and made the comment. What surprised me was that he was speaking in Yugtun. Then, in line 24:01, he commented that the elder told us this story already, “That’s what that girl told us about.” In Lines 24:05, N stated, “They’re gonna catch her.” In Line 24:08, M said, “That gramma gonna get her.”, Then in Line 24:14, S commented, “He was climbing.” These are the comments that the students made recalling the elders story responding to J. What I found here was that several students were recalling, they were very engaged and connecting the elder’s story to the book.

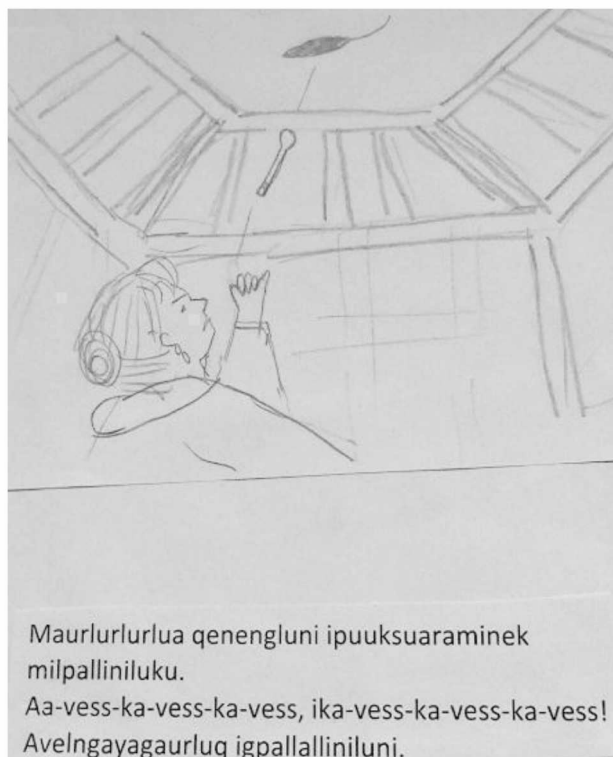


Figure 4.13: *Maurlurlurlua Qenengluni* (His Poor Grandmother Got Angry)

In Excerpt 4.11, we were reading the page above (Figure 4.16).

Excerpt 4.11: *Aqvug* (Running)

24:17	T- <i>maurlurua qenengluni ipuuksuaramiinek millpalliiniluku aaavess-kavess-kavess, iikavess-kavess-kavess-kavess, avelngayagaurluq millpagaa. [gesturing] maurluurluum pikavet milpallrua</i> (poor grandmother got mad so she threw her little <b>ladle</b> , avess-kavess, and back-avess-kavess, poor grandmother <b>threw</b> it up there)	T- continuing with story
25:28	J- and then it got hurt	J- commenting in English

In Line 25:28 J commented, “and then it got hurt.” He is recalling the elder’s story. He is recalling, predicting, concluding and connecting the story with what he heard from Akalleq’s story.



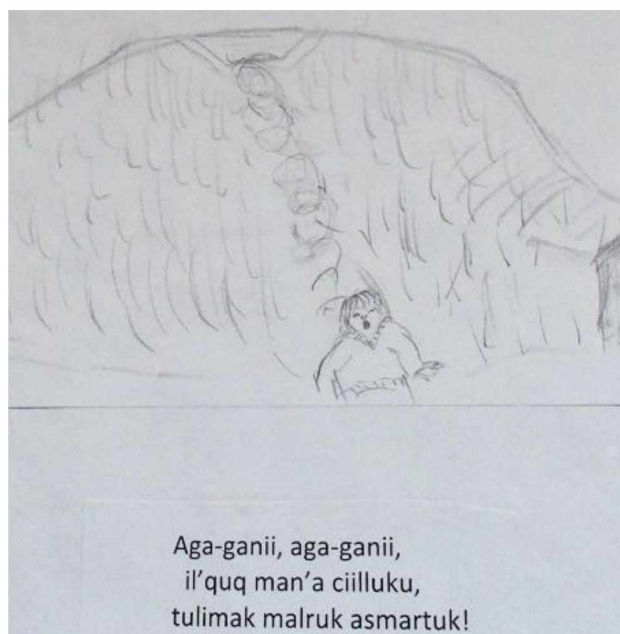


Figure 4.14: Aga-ganii (*Ow-ow*)

In Excerpt 4.12, we were reading the page above (Figure 4.17).

Excerpt 4.12: Agaganii (*Ow-ow*)

25:30	T- <i>agagangii, agagangii, ilquq man'a cilluku, tulimak malruk asmartuuk</i> (ow-ow-ow, my <b>head</b> is <b>crushed</b> , two of <b>my ribs</b> are <b>snapped in two</b> )	T- continuing story
26:09	T- <i>tang pika-i- maulurucan kaugtullrani igpallagtuq</i> . Ehh [drawing attention] <i>tang avelngayagaurluq una maulurucan kaugtullrani igpallagtuq</i> (look up there, <b>poor grandmother</b> hit him and he fell, look, <b>poor little mouse</b> , when his <b>poor grandmother</b> hit him, he fell)	T- explaining what happened to the poor little mouse.
26:26	J- the mouse went in her mouth	J- commenting in English using picture
26:29	T- <i>qang'a una avelngayagaurluuguq una piuguq</i> (no, this is <b>poor little mouse</b> , this is him.)	T- correcting J's comment then explaining

Line 26:26 (below) the mouse went in her mouth, J using image rather than language to make meaning. Line 26:29, I explained that the mouse is the grandchild. This told me that the

students used the image to make meaning. This told me that students need images and pictures to help them to make meaning.



Figure 4.15: *Qanrutellruyaquten* (I told you)

In Excerpt 4.13, we were reading the page above (Figure 4.18).

Excerpt 4.13: *Tang pika-i* (Up there)

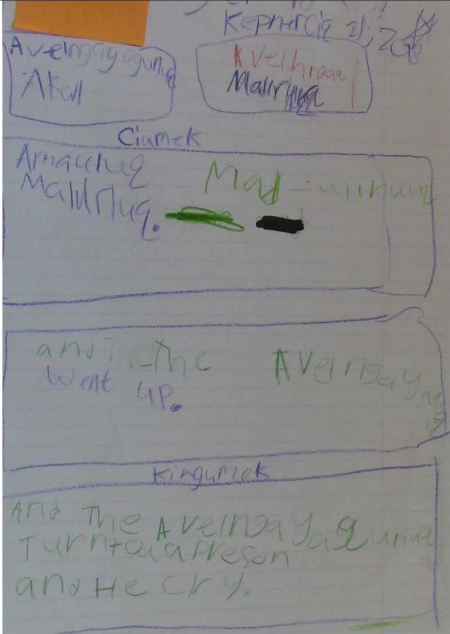
26:36	T- <i>kacaa-cikik avelngayaagauluq igpallagtuq maurlurluan anqerluni avelngayaagaurluq ullagarrluku nunulliniiluku. Kitak-atak qanrutellruyaaqekemken qer'aqtaareskevkenak akngirqurainartuten. Qaillun piagu?</i> (oh no, <b>poor little mouse</b> fell down, then <b>poor grandmother</b> ran out and ran over to him and <b>scolded</b> him. "I told you not to <b>run back and forth</b> now you are hurt!" What did she do?)	T- continuing with story and asking for comprehension.
26:59	J- he started crying erh erh erh	J- responding in English
27:02	N- he has lotts tears	N- commenting in English
27:05	T- <i>yaa ciin?</i> (yes, why?)	T- asking why
27:09	J- he is crying	J- commenting in English

27:12	T- <i>Yaa ilquq man'a ciiluku tuliimak malruk asmartuuk, nauwa tulimagken? Tulimat tang maa-i, nauwa-mi ilqun? Nauwa ilqun?</i> (yes, my <b>head</b> is <b>crushed</b> , two of <b>ribs</b> <b>snapped in two</b> . Where are your <b>ribs</b> ? Here are <b>ribs</b> [gesturing] where is your <b>head</b> ?)	T- answering own question by repeating text from previous page and asking for clarification
27:30	J- head	J- responding in English
27:34	T- <i>Maurlurluun qaill' piagu? Maurlurluum qaill' piagu?</i> (what did <b>poor grandmother</b> do?)	T- asking for clarification
27:43	N- <i>nunuq</i> (scold)	N- responding
27:45	J- <i>nunuq-ruura</i> (scold-did)	J- attempting to say it in a sentence
27:47	tchr- <i>nunuraa?</i> (she <b>scolded</b> him?)	T- correcting sentence as a question
27:51	J- yaa	J- confirming
27:55	Tchr- <i>iqukllituq</i> (the end)	T- ending

In Line 26.59, J was responding in English. I saw that he was responding using the picture. The grandchild crying is not in the story itself, but it is clear in the image. In Line 27:30, J answered my question in English. I noticed here, that I did not prompt him to answer in Yugtun. I should have restated in Yugtun and have him repeat it. During the storytelling I was just focusing on making meaning. In Line 27:43, N was answering in Yugtun then in line 27:43, J was attempting to say it in a sentence. Line 27:47, I corrected his attempt by asking him a question. In line 27:51 J confirmed that it was what he meant. After looking at the transcriptions, I noticed that students were starting to use the Yugtun vocabulary, for example N said “*nunuq*” and J was trying to finish her sentence by “*nunuq-ruura*” (Line 27:43 and Line 27:45). I inferred that this was because they were already exposed to the words and they were using the Yugtun word instead of answering in English. It was also a word that the students seemed to know from the beginning.

The first reading of the story was a huge success, because the students were engaged and responding to the questions and helping each other make meaning of the story. They were recalling the story told by Akalleq Andrew and connected it to the book. This is one of the reasons that going to the elder's house was important.

**Story-map.** After the first reading of the text, I had my students make a story-map, so that I could see whether they had made meaning or if they had the concept of the story. These are the maps they made. The objective of the maps was to see if they understood the story.

	<p>Figure 4.16: Storymap This is the page that J and L wrote.</p> <p>“maurluq got mad” for the beginning.</p> <p>“and the <i>avelngaq</i> went up” for the middle</p> <p>“and the <i>avelngaq</i> turned into a person and cried” for the ending.</p>
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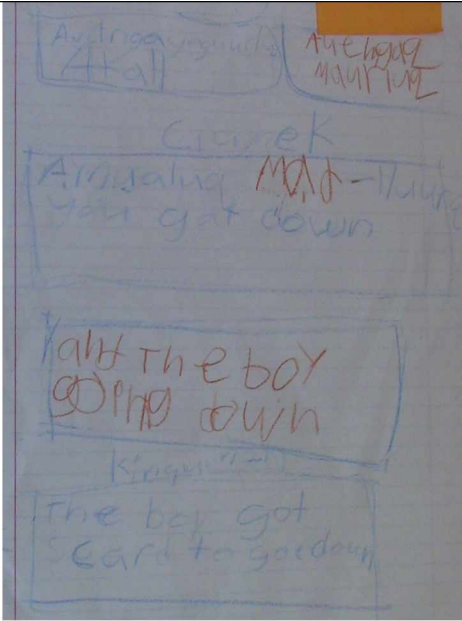


Figure 4.17: Storymap

This is the page that S and R wrote.

“*Maurluq mad-llruuq*, you get down” for the beginning.

For the middle they wrote, “and the boy going down”.

For the end they wrote, “the boy got scared going down”.

The first pair, J and L wrote, (Figure 4.19,) “*maurluq* got mad” for the beginning. They wrote, “and the *avelngaq* went up” for the middle and for the ending they wrote, “and the *avelngaq* turned into a person and cried” for the ending. The second pair, S and R wrote (Figure 4.20), “*Maurluq* mad-*llruuq*, you get down” for the beginning. For the middle they wrote, “and the boy going down”. For the end they wrote, “the boy got scared going down”. I was surprised that the second pair were trying to write in Yugtun “mad-*allruuq*” instead of “was mad”. Since they talked more than they wrote, overall, I got the impression that they understood the story. What I noticed was that they were using the simple forms of the key words. This told me that they were grasping the key bases at this stage. I should have given them time to share their story-maps and go over the story, again. I could have had them make another story-map or make correction and or additions to the details to their story-maps. I could also have them brainstorm

key events then draw the pictures and have them retell the story. This was the way Agosto (2016) looked for meaning in her storytelling.

***Reflection on Presentation phase.*** In the Presentation phase, the beginning, where I introduced the vocabulary took the longest time, because I wanted the students to understand the meaning of the story. The main objective was to have them get the concept of the story. The story maps indicate that they did get the meaning of the story. I accepted their answers in English, because they did not have enough Yugtun to explain that they understood the concept of the word since it is their second language. After the introduction of all the vocabulary, they practiced saying the words using cards and pictures, this was when I expected them to say the vocabulary in Yugtun. During the reading of the book was when they were actively trying to speak Yugtun. This surprised me, because before that they only responded in English. They used what they knew to make meaning. Even during the story-maps they wrote the main characters in Yugtun, but when they started writing they were translanguaging, using both English and Yugtun to make meaning. If I had to redo the presentation I would have started with the base-words using pictures instead of having them write and drawing the meaning for the introduction of the vocabulary. I could have paid more attention to their story-maps and had them go over the details of the story. I could have also had them retell the story using the *enepiaq* (sod-house).

**Attention.** “A” represents “Attention” in PACE. This is when the teacher helps to draw the students’ attention to a grammatical feature in the text. The Attention part of the research is the shortest phase in the PACE model.

On the third week, I started the Attention section of the research. I wanted the students to notice “-eller” and “-urluq” in the text. The way I set this up was to have reading centers. One

group was reading on their own. The second group was looking for patterns in the text and writing in their journals. The last group was with me.

Figure 4.21 (below) was the page we were looking at.

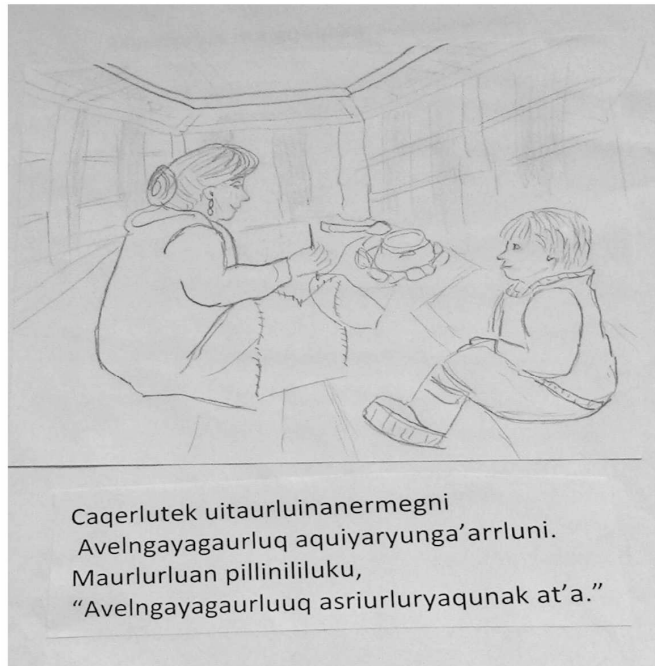


Figure 4.18: Illustration

Here is the excerpt of the transcription. This was where I was asking students to look for patterns.

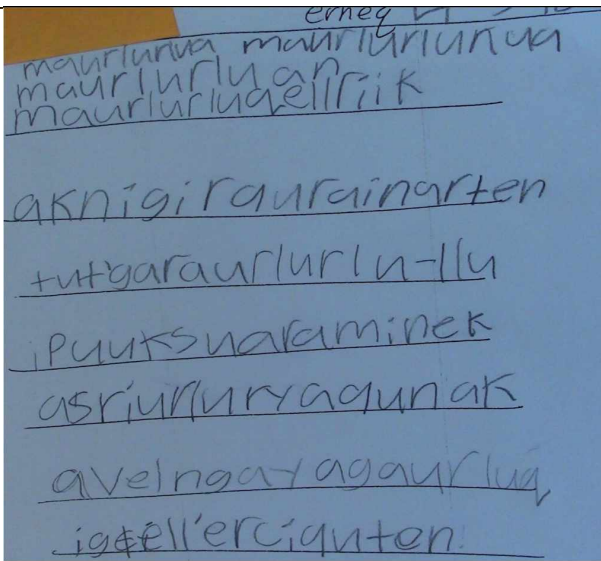
Excerpt 4.14: *Atam una* (look at this)

2:22	T- <i>atam una tangerqerciu</i> [gesturing to the text] (look at this)	T- drawing attention to the text
2:24	T- <i>Ayuqellrianek-qaa tangertuci?</i> <i>wani-qaa aperyaraneq ayuqellrianek-qaa tangertuci? Cat ayuqat? Atam tangerqerci. Cat ayuqat?</i> (Do you see any patterns? Here in these words do you see any patterns? Which ones?)	T-asking what they notice
2:27	R- <i>asriq</i> (naughty)	R-responding with a base-form

2:30	T- <i>asriq? Atam tangerqerci waten qanertuq, as-riur-lur-yaq-unak-ata.</i> (naughty? Look at the words this is what it says, don't be naughty) [stressing the words]	T-asking and replying with the whole word
2:45	S- <i>asriurluryaqunak-ata</i> (Don't be naughty)	S- echoing
2:59	T- <i>waten-llu qanerhuni</i> (this is what it also says)	T-trying to draw attention to the text
3:01	J- <i>avess-kavess-kavess-kavess</i> [loudly]	J-chanting what he remembers
3:10	T- J, J, J, [gesturing by placing finger on mouth] <i>camek qanerta atam niicugniqerci.</i> (what does it say, listen)	T-trying to draw attention to the text.
3:13	J- aaah	J- showing frustration

In Line 2:22 I started by drawing attention to the text. Then in the Line 2:24 I asked what they noticed. In Line 2:27, R was giving me the answer with a vocabulary that he knew. I was not aware of it at this time, so in Line 2:30, I did not confirm that he gave me the base of the answer, instead I read the whole word stressing each phoneme. In Line 2:45, S repeating the word I gave, looking at the text. In Line 3:01 J already agitated was acting out by chanting *avess-kavess*. In Line 3:10, I was trying to draw J's attention back to the text, but he was too frustrated. If I could go back to this time I would have praised R for doing his best to answer with what he knew. I could have also built on his answer and draw attention to “-*lur* (poor)”. The Attention phase did not work as I had planned. The students and I got really frustrated. Seeing this frustration, I stopped trying to draw attention to what I wanted them to see, instead I had them looking for patterns on their own.



	<p><i>maurlua, maurlurlua, maurlurluan</i></p> <p><i>maurlurlugellriik</i></p> <p><i>aknigiraarainartuten</i></p> <p><i>tutgaraurlulu-llu</i></p> <p><i>ipuuksuaraminek</i></p> <p><i>asriurluryaqunak</i></p> <p><i>avelngayagaurluq</i></p> <p><i>igtellerciquten</i></p>
<p>Figure 4.19: Patterns found</p>	

They went through the pages of the book to find patterns. This is when they saw words with *maurlur*, (Figure 4.22) *maurlua*, *maurlurlua*, *maurlurluan* and *maurlurlugellriik*. I noticed that the students noticed the base-forms and these base-forms were all *maurlu*-(grandmother).

***Reflection on Attention phase.*** What I learned from this was that students need a lot more help when they are looking for patterns. They need teachers to know how to ask guiding questions and they need more examples of the focus grammatical feature. I also learned that, trying to have the students see what I wanted them to notice was above their level, and it is also because I did not provide enough support. They did pay attention to the base-forms, But I did not see that they know them, until I did the analysis. First, because the text was too hard, they could not see the pattern I wanted them to see. The second thing I noticed was that the patterns were not repeated very often. The third thing I learned was that this was much too complicated for second graders just learning to read. If I could redo this lesson I would have chosen a story with a lot of repetition in a simple context. And finally, I learned that noticing post-bases is harder than noticing base-forms.

**Co-construction.** “C” stands for “Co-construction”. During the “C” of PACE the teacher and student co-construct the grammatical feature. Co-construction started on day third week on the second day and it lasted two days. During Co-construction we were in reading centers. One quad would be working on finding patterns in the teacher made text, one group read the book aloud to one another and the third group were doing writing activities.

This day I realized that the students were not matching the vocabulary to the text, so I worked with the reading groups to match vocabulary word cards to the text. When the pairs found the base word in the text, they looked for other words with the same base-word and wrote them in their journal. The objective was to review the vocabulary so that they can find them in the text, become more familiar in spotting them, and to read them with fluency.

Matching vocabulary to text. Excerpt 4:15 shows the students working in their quads matching text to the vocabulary cards then writing them in their journals.

Excerpt 4.15: *Qaill' qanerta* (What does it say)

9:12	T- <i>qaill' qanerta look qaill' qanerta</i> (what does it say, look, what does it say)	T- drawing attention to the vocabulary card
9:16	K- a,k,a	K- sounding out the letters
9:21	J- <i>akni</i>	J- attempting to read
9:25	A- <i>aknirtuq</i> (he got hurt)	A- reading
9:31	J- <i>nauwa aknirtuq, aknirtuq</i> (where is he got hurt, he got hurt)	J-asking A to find the word
9:34	J-right here you need to write that big word	J-instructing
9:39	A-so long	A-commenting
9:43	J- I know, not that one that one	J- answering and instructing
9:47	J-Ms. Wassillie <i>ikayungavnga</i> (can you help me),... do this, does this, do we write this	J-asking for assistance and clarification
9:52	Tchr- <i>tuar tang ya akngircii- ikayuqlutek</i> (looks like, yes, will get hurt, help each other)	T- responding to J and partner

In Line 9:16, K was sounding the letters on the card. Then on line 9:21, J attempted to read the card and on line 9:25, A steps in and reads the word on the card. This was followed by J in line 9:31 asking, “Where do you see the word on the text?” He then proceeds to show the word on the text in line 9:34. The actual word was “*akngirciikuten* (you will get hurt)”. In line 9:47 J is asking if they were doing it correctly.

After this, we did the same activity where the students matched the vocabulary cards to the text. The students enjoyed doing this activity. They were kind of playing around but on task. Here is the excerpt from that activity.

Excerpt 4.16: *Asmartuq* (Snap in two)

4:30	L- I know where's <i>asmartuq</i>	L- reading card held by S
4:34	J- it's right there [pointing to text] I'll ride it all the way to my house	J- indicating that he found it and joking around
4:41	S- <i>avelngayaaqaurluq akngir</i> -(poor little mouse hurt-)	S- reading the card <i>aknirciquten</i>
4:50	J- right here [pointing to text]	J- indicating that he found the word
4:58	S- okay, let's look for the next page, <i>avelngayaagaurluq asriu-</i>	S-turning the page and reading the card <i>asriurluryaqunak</i>
5:12	J- <i>waniw' tang</i> (right here)	J-indicating that he found the word
5:19	S- <i>qer'aqtaalria avess-kavess-kavess avelngayaagaurluq pagsuuq</i>	S- reading the card <i>qer'aqtaalria</i>
5:30	J- look right <i>qer'aqtaalria</i>	J-indicating that he found the word
5:32	R- <i>qer'aqtaalria</i>	K-indicating that he found the word

S- was the card holder for this activity. On line 4:30 L- read the card that S was holding before she did. Then on lines 4:41 and 4:58 S added “*avelngayagaurluq*” before she read part of the beginning of the vocabulary word. This was not part of the directions for this activity. The directions were to read the card and find it in the text. Again, the objective was to have the children know where the vocabulary words were in the text, so that they may become familiar in identifying, and to read them with fluency. S is the medium reader in this group. I do not know if she was reading too slowly or the others in her group or if she was self-conscious of saying the words incorrectly or if she was just playing around to have fun.

This exercise helped them not only to find the vocabulary but also to get familiar with the base-forms and the text in the story. I found this activity much more enjoyable and meaningful

for the students, since they were looking for patterns and I was not trying to direct them to see the pattern I wanted to focus on.

**Reflection on Co-Construction phase.** What I learned from this activity was that the students enjoyed finding the words in the text that matched the vocabulary cards. They were practicing decoding and writing. They were also practicing fluency in reading the words while getting faster in spotting the words that matched the cards.

Although they were finding patterns and matching cards to words in the text, I still wanted them to find *-eller* (naughty) and *-urluq* (poor), because they were the patterns I wanted them to use when they make their books. I decided to make a list of the words in the text and used it as a worksheet for noticing the patterns. I had the students work in pairs to find the patterns *-eller* (naughty) and *-urluq* (poor), and circle them when they found them.

<p>-aurl -ller</p> <p>Maurlurluqellriik  Uitaarqelriik  Enecuaurlumegni  Maurlurlua  Tut'garaurlua-llu  Caqerlutek  Uitainanermegni  Avelngayaururluq  Pilliniluku  Avelngayagaurluuq  Asriurluryaqunak  Mingqeqcaaurluinranrni  Avelngayagaller  Qeraqertelliniluni  Avelngayagallraaq  Pagsuulleraaq  Atracillraa  Igtrellerciguten  Nunurluni  Maurlurlua</p>	<p>-aurluq -eller</p> <p>Maurlurluqellriik (grandmother and grandchild)  Uitaarqellriik (lived)  Enecuaramegni (in their little house)  Maurhurlua (his grandmother)  Tut'garaurlua (her grandchild)  Caqerlutek (one day)  Uitainanirmegni (as they stayed there)  Avelngayagaurluq (poor little mouse)  Assiurluryaqunak (do not be naughty)  Mingqeqcaaurluinranrni (when she(poor) was sewing)  Avelngayagyaller (naughty mouse)  Qeraqertelliniluni (he ran across)  Avelngagaller (naughty little mouse)  Pagsuulleraaq (you(naughty)up there)  Atracillra (get down naughty one)  Igtrellerciguten (you will fall naughty one)  Numurluni (scolding)  Maurhurlua (his poor grandmother)</p>
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Figure 4.20: Worksheet *-eller* (naughty) and *-urluq* (poor)

Using this simple list (Figure 4.23), I had students find the patterns I wanted them to notice. I explained that these patterns will be used when we make our books at the end the project to share with the parents. This worked out since they knew what they were looking for. All they had to do was find the patterns and circle them. I used it as an informal assessment for the target post-bases I wanted to focus on.

In the reading center, we started out echo reading in the beginning of the story as it shows in the following excerpt.

Excerpt 4.17: *Wiinga ciumek* (Me first)

14:50	T- <i>wiinga ciumek, elpet kingumkun, wiinga ciumek, elpet kingumkun</i> (me first, you after me, me first, you after me)	T- instructing the students
15:05	T- <i>taukuk-gguq atam</i> (once upon a time)	T-starting the story
15:09	Ss- <i>taukuk-gguq atam</i> (once upon a time)	Ss- echoing
15:10	T- <i>niirluten uitaarqellriik</i> (point, lived)	T- instructing students to point at the words and reading
15:18	Ss- <i>uitaarqellriik</i> (lived)	Ss- echoing
15:25	T- <i>nani, nani, nengqertak?</i> (where, where do they live?)	T- asking a question
15:28	S- in their ahm	S- attempting to answer
15:32	A- house	A- answering in English
15:35	L- in their house	L- answering in English

In Line 14:50 I started the reading by stating that I will read first and they will echo. Students all echoed (15:09). In line 15:25 I asked, “Where do they live?” S attempted to answer (Line 15:28) my question. Then A (15:32), helped her to finish the answer. L (15:35) answered

the question in a complete sentence. I wanted to show how we started with echo reading, because as we continued to read students would take the lead on the passages that they knew. I was surprised and pleased because I was not expecting them to take the lead.

Excerpt 4.18: *Ilquq man-a cilluku* (Head is crushed)

20:10	R- <i>Avess-kavess-kavess, avelngayaagaurluuq</i> (poor little mouse)	R- taking the lead
20:16	Ss- <i>Avess-kavess-kavess, avelngayaagaurluuq</i> (poor little mouse)	Ss- echoing
20:19	S- <i>angaarangii, angaarangii</i>	S- reading the next passage
20:22	L- <i>ihuq man'a ciilluku</i> (head is crushed)	L- continuing the reading
20:25	J- <i>tulimak malruk asmartuk</i>	J- reading the next passage
20:28	S- <i>asmar, asmartuk</i>	S- repeating J
20:31	T- <i>maurhurluan</i>	T- reading the next word
20:33	J- <i>numulliniluku</i>	J- reading the next word

R is my low reader and here in Line 20:10, he led the reading in a passage that he knew. the correct word in the text is “*avelngayaagallraaq*”, but I did not correct him because I was surprised and excited that he knew this passage and he said “*avelngayaagaurluq*” correctly. This told me that they were decoding and were starting to recognize the vocabulary words used in the story. I also noticed that they were starting to pronounce them correctly. They were able to read with assistance. They were reading for meaning.

In Co-construction the teacher and students work together to work on the grammatical feature. What I saw after the frustration and the adjustment to the lesson was students enjoying the activities. They were engaged and working. What I learned was that the students were getting

more comfortable and confident in reading and speaking Yugtun. I was really proud when they started leading during reading. I felt that the students were ready for the extension activity.

**Extension.** “E” represents “Extension” in the PACE model. The students work together to create the grammatical structure that was featured for publication. This activity can also fit into the Co-construction section, but I chose to put it here because it was the beginning of the book project.

The day before we started the book, we had a discussion and made a rubric of the expectations when we make our book. This is the rubric that the students came up with during our English centers time.

Table 4.6: Rubric That Students Came Up With

Rubric for book	Not Good	Good	Nice	Very Nice
PAGES	Messy	Good drawing	neatly	Respectful neat and perfect
WRITING	Very scribbly	Okay writing	Write nice not scribbly	Neat and Perfect
PICTURE	Bad	Picture is good	Nice and good pictures	Not bad Not scribbly Not weird but perfect

The students agreed that they want their book page to be on the Very Nice column. Since the students were the ones making the rubric, I did not think about using the content or the target to the featured grammatical structure in the rubric. If I had to change this I would have added some ways to include the content and the featured grammatical structure. We made the rubric but did not go back to it after their book was complete. What I would have done different would have been to keep going back to the rubric and discuss the pages that the students made. I could have had them grade each other’s pages.



The day I had them start the book was not a very quiet day. There was a lot of excitement in the classroom. I had already spoke with them about them making books for the final project. For the first activity the pairs were to pick a local animal. Here is transcription (Excerpt 4:19) of the introduction to the activity.

Excerpt 4.19: *Akwaugaq* (yesterday)

1:15	T- <i>Akwaugaq icugg nallunrillruliakut - eller, -urluq-llu</i> (remember yesterday we learned <i>-eller</i> and <i>-urluq</i> )	T-reminding/recalling
1:18	J-yaa!	J-responding
1:21	T- <i>unuamek kalikaliqatartuci partner-an-llu elpetek.</i> (today you and your partner are making a book.)	T- explaining
1:23	T- <i>Canek ungunssinek nallunriceci? Caugat ungunssit?</i> (What animals do you know, what are animals?)	T- asking
1:30	J- oh animals, ahm ahm cheetah!	J- responding in English
1:32	T – <i>ha-ha, cheetah-nek pivkenata taugaam mantelalrianek</i> (not cheetahs, local animals)	T-clarifying
1:42	J- bear	J- answering
1:45	T- <i>Cauga bear-aq Yugtun?</i> (What is bear in Yugtun?)	T asking for Yugtun word
1:48	S- <i>tuuk</i>	S- attempting to answer
1:51	J- <i>tuuquikaq</i>	J- attempting to answer
1:54	T- <i>yaa, taqukaq</i> (yes, bear)	T- confirming and responding

In Line 1:15, I started by reminding the students what we learned yesterday. J (Line 1:18) responded with a “Yaa”. In Line 1:23 I asked them what animals were and if they knew any animals. J (Line 1:30) responded by answering with “animals” and named the first animal he

could think of, “Cheetah”. When I asked them to name local animals in Line 1:32, J responded with, “bear (Line1:42)”. In Line 1:45, when I asked, “What is bear in Yugtun?”, S attempted to say it in Yugtun(Line 1:48). Then in Line 1:51, J also attempted to say it in Yugtun. In Line 1:54, I confirmed and restated it bear in Yugtun. I was pleased that they were trying to speak in Yugtun.

The first pair, J and S, chose bear, while the second pair, argued, R wanted to pick mouse, his partner L did not want mouse. In the end J and S chose wolverine and R and L chose bear. What I noticed during this time was that I repeat **-eller** (naughty) and **-urluq** (poor) over and over again, once they started the search on their iPad. Here is an excerpt of the conversation when R and L made their final choice.

Excerpt 4.20: *Akleng* (Poor)

18:59	T – <i>akleng taqukaurluq nauwa</i> (poor, where is the <b>poor</b> bear)?	T- asking
19:00	R- <i>akleng</i> (poor)	R- commenting
19:10	T- <i>akleng taqukaurluq aipaa-llu, taqukaller, una taqukallrauguq, ila-i taqukaller callugtuq</i> ( <b>poor</b> bear, the other one is, scary, <b>bad</b> bear, <b>bad</b> bear is fighting)	T- talking to rand L about their animal
19:13	R- <i>ila-i</i> (scary)	R- commenting showing comprehension
19:21	T- <i>Naliak piciqsiu? taqukaurluq wall’ taqukaller</i> (which one will you pick, <b>poor</b> bear or <b>bad</b> bear)	T- asking
19:25	L- <i>taqukaurluq</i> ( <b>poor</b> bear)	L- answering
19:30	R- <i>taqukaller</i> ( <b>bad</b> bear)	R- answering
19:32	L- <i>me taquk-</i>	<i>L- attempting to repeat her answer</i>
19:36	T- <i>taqukaurluq</i> ( <b>poor</b> bear)	T- responding

19:47	R- <i>muu taqukaller</i> (no, <b>bad</b> bear)	R- clarifying his choice
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The students were talking in Yugtun once they chose their animals for their book pages. In Line 19:00, R commented, “*Akleng* (poor).” Again, in Line 19:13, he commented with, “*Ilai-i* (scary)!” In Line 19:21, L said, “*taqukaurluq* (poor bear) and in Line 19:30, R said, “*Taqukaller* (bad bear).” They were responding to the question I asked in Line 19:10.

Once R and L started, I gave my attention to J and S, they chose wolverine for their animal. They were using the *-eller* (naughty) and *-urluq* (poor) correctly. They were comfortable in using the focus words because they were familiar to them and they understood what they meant. This is meaning making and focus on form.

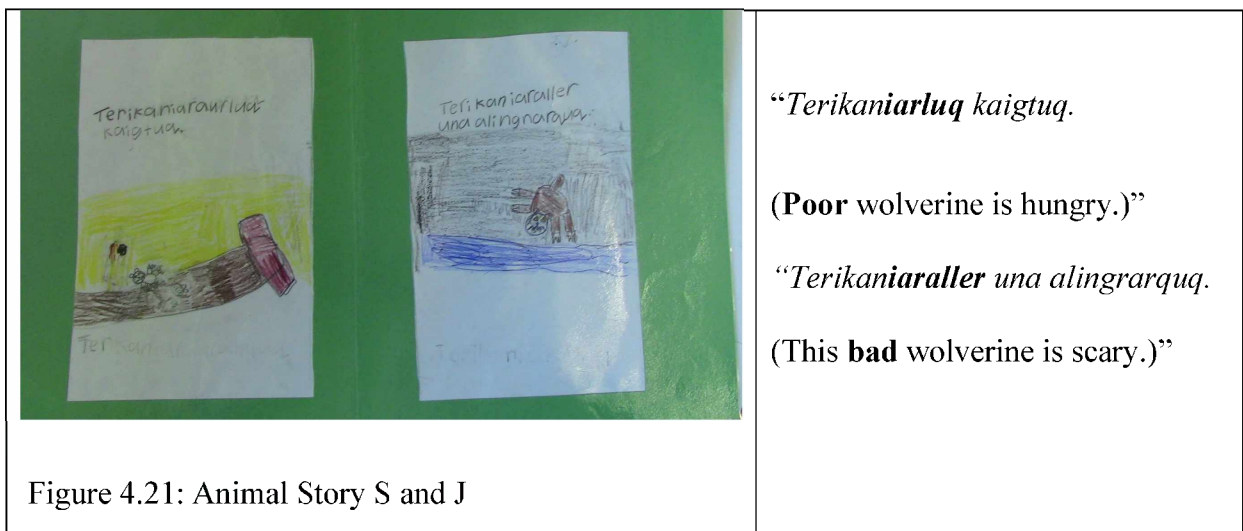
Here is the excerpt from that discussion.

Excerpt 4.21: *Ikayuqataramtek* (I am helping you)

21:10	T- <i>elpetek ikayuqataramtek, nauwa terkaniar</i> (I’m going to help you, where is the wolverine?)	T- asking
21:14	J- there, <i>wani (here)</i>	J- responding
21:20	T- <i>terkaniarluq wani terkaniarluq, akleng caa? (poor wolverine, here, poor wolverine, poor, what’s he doing?)</i>	T- commenting and asking
21:25	J- <i>kaigtuq</i> (he is hungry)	J- answering
21:29	S- <i>terikaniarluq (poor wolverine)</i>	S-commenting
21:32	T- <i>yuartuq neqkaminek</i> (he is looking for food)	T-commenting
21:37	S- <i>yuartuq</i> (looking)	S- commenting
21:41	J- <i>neqkamek</i> (for food)	J- completing the sentence for S
21:44	T- <i>kitak pilitek</i> (start drawing)	T- directing students to start

In Line 21:10, I started by telling the students I was going to help them, and asked where the wolverine was. J responded in Yugtun, (Line 21:14) with, “*Wani* (here)”. In Line 21: 20, I asked what the wolverine was doing and J responded, “*Kaiguq* (he is hungry). In Line 21:29, S stated, “*terikaniarluq* (**poor** wolverine)”. In Line 21:32, I said, “*Yuartuq neqkaminek* (he is looking for food).” In line 21:37, S commented, “*Yuartuq* (looking)” and J finished completed her sentence with, “*Neqkamek* (for food)” in Line 21:41.

I noticed that I did not need to prompt the students to speak Yugtun during this time when they had started on their book pages, the room also quieted down. Once they were done with their pages I recorded them reading their page. The students were confident and were proud to read their pages.



This is S and J’s book page (Figure 4.24), they wrote, “*Terikaniarluq kaigtuaq.* (**Poor** wolverine is hungry.)” and “*Terikaniaraller una alingrarquq.* (This **bad** wolverine is scary.)” The students did very well, speaking in Yugtun with the target grammatical features. They were excited to be recorded and waited patiently for their time to be recorded.

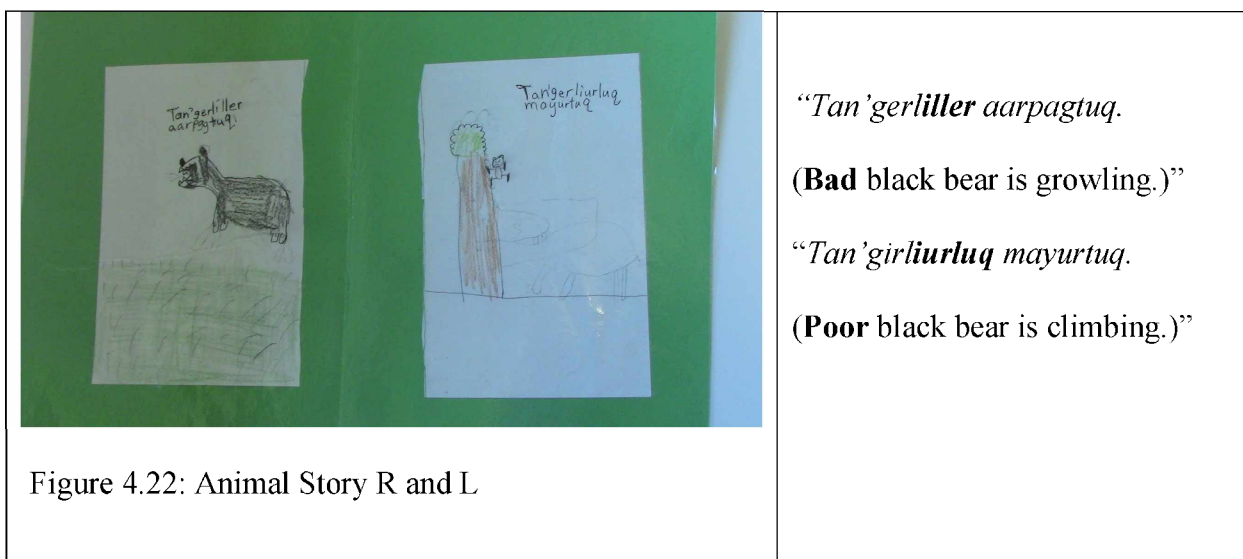
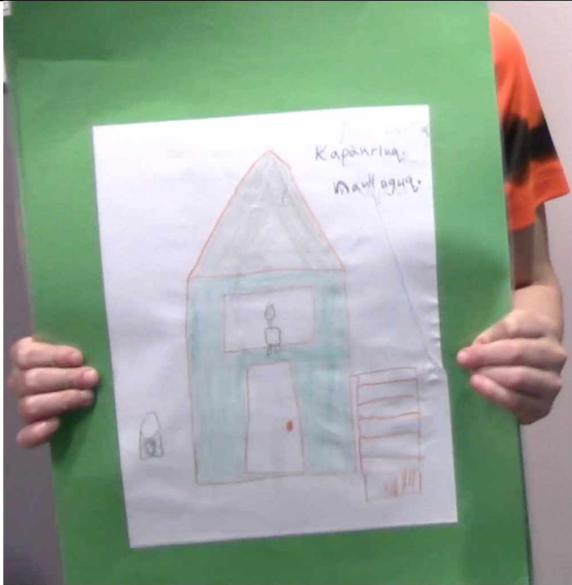


Figure 4.22: Animal Story R and L

This is R and L’s book page (Figure 4.25), they wrote, “*Tan’gerliller aarpagtuq.* (**Bad** black bear is growling.)” and “*Tan’girliurluq mayurtuq.* (**Poor** black bear is climbing.)”

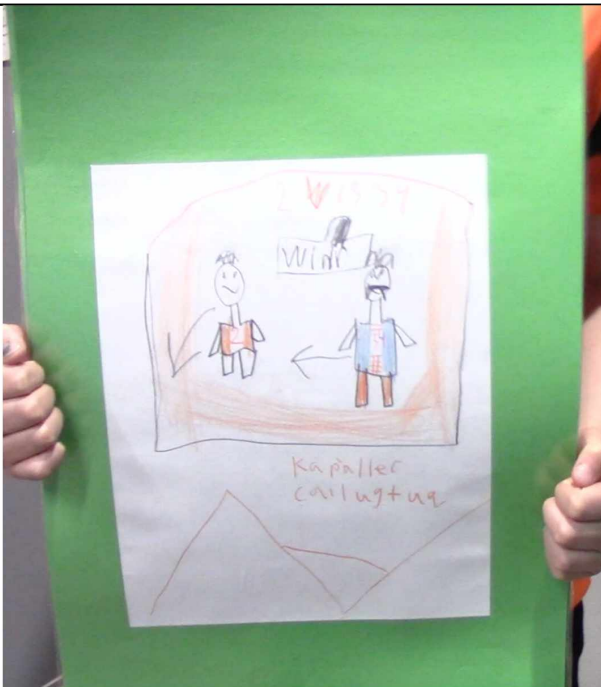
I was very impressed with R, because he was speaking using the targeted grammatical feature. He and L enjoyed working on their page, helping each other with saying the sentences correctly.

Once these were done the final step was to make another book with themselves as the characters.



*“Kapaurluq naulluguq. (Poor Kap is sick.)”*

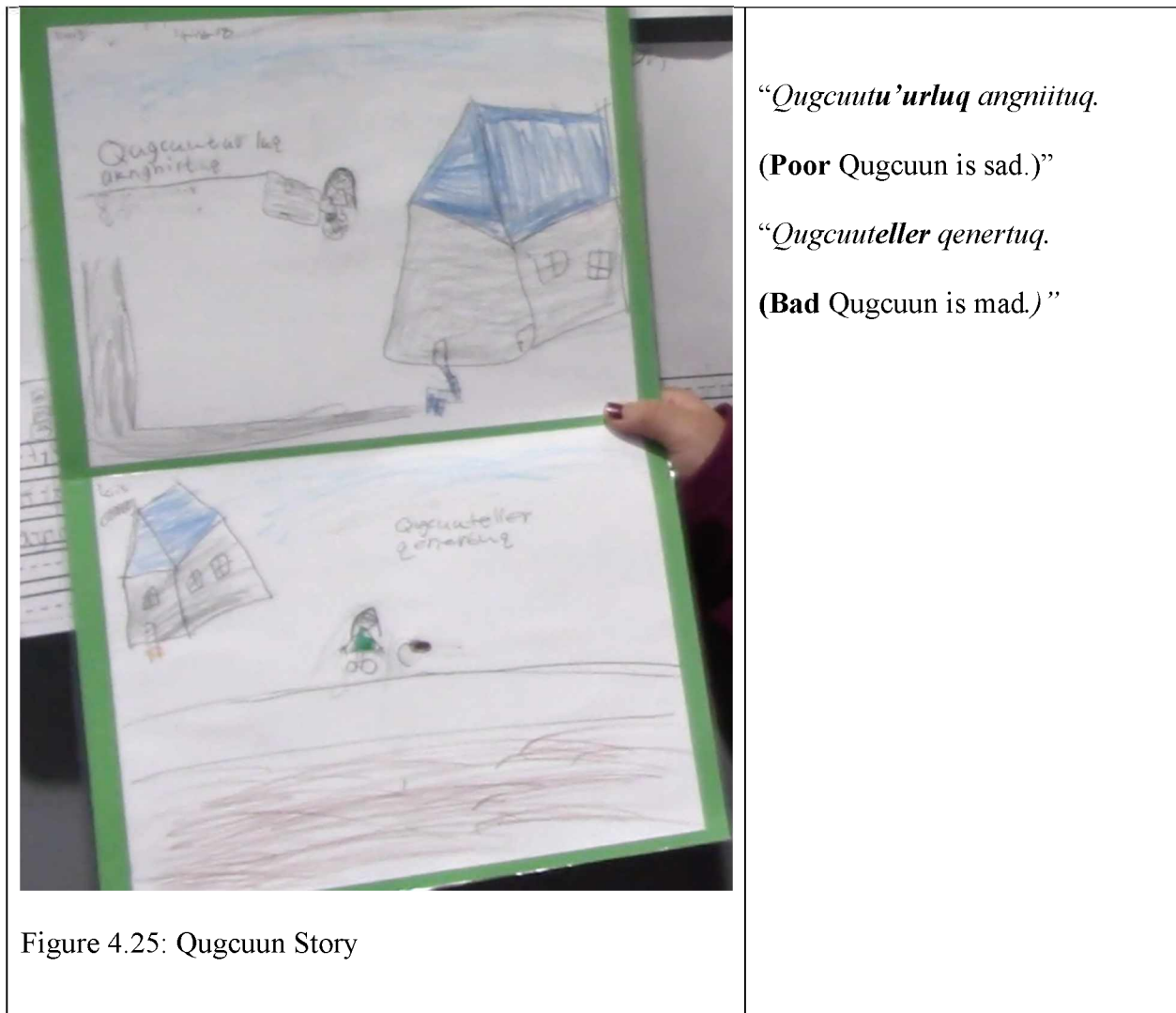
Figure 4.23: Kap Story page 1



*“Kapaller calluguq. (Bad Kap is fighting.)”*

Figure 4.24: Kap Story page 2

This one reads (Figure 4.26), “**Kapaurluq** naulluguq. (*Poor Kap is sick.*) and (Figure 4.27) **Kapaller** callugtuq. (*Bad Kap is fighting.*)”



This one (Figure 4.28) reads “*Qugcuutu’urluq angniitug.* (**Poor** Qugcuun is sad.)” and “*Qugcuuteller qenertug.* (**Bad** Qugcuun is mad.)”

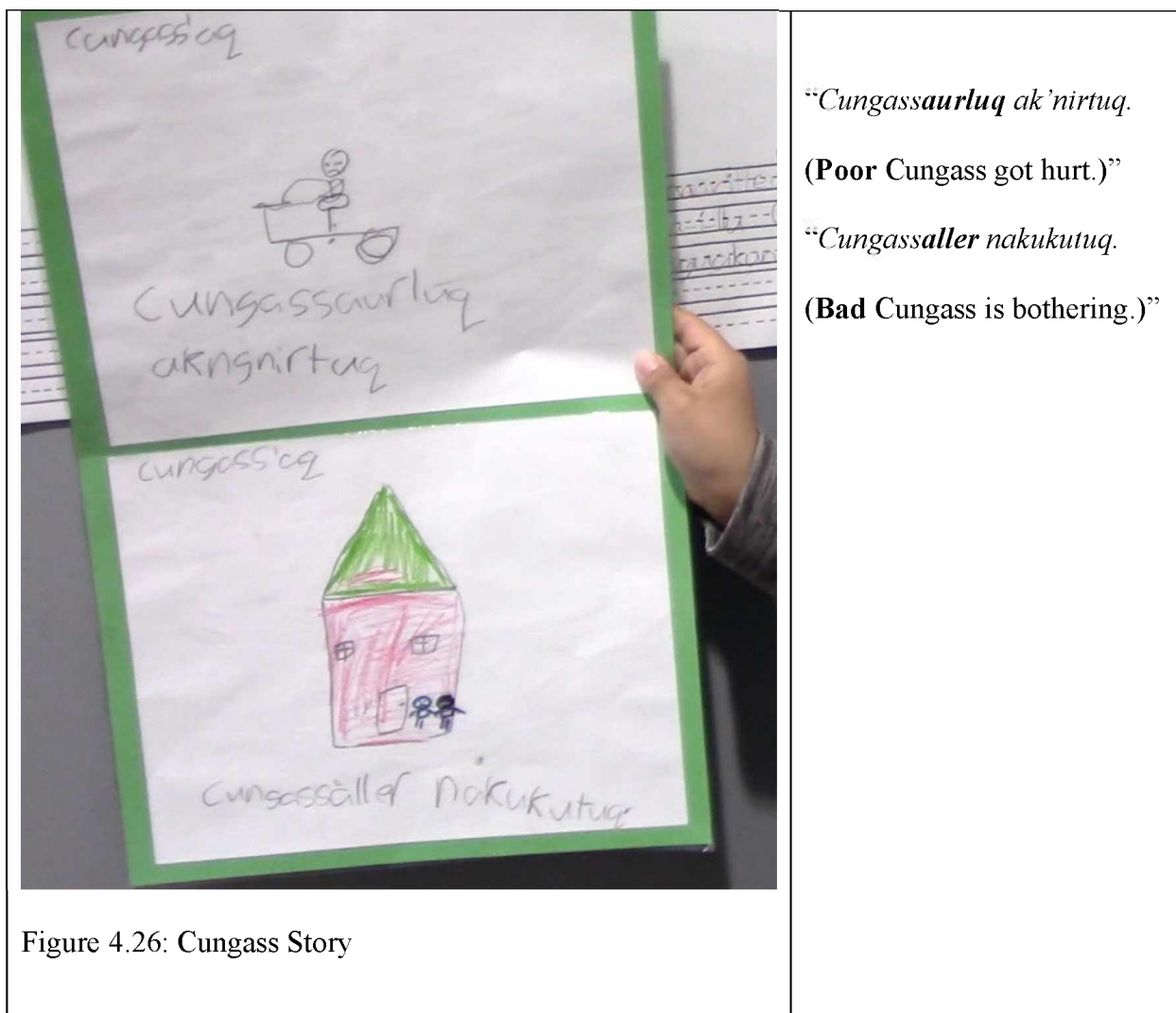


Figure 4.26: Cungass Story

This one reads (Figure 4.29), “*Cungassaurluq* ak'nirtuq. **(Poor** Cungass got hurt.)”and  
“*Cungassaller* nakukutuq. **(Bad** Cungass is bothering.)”



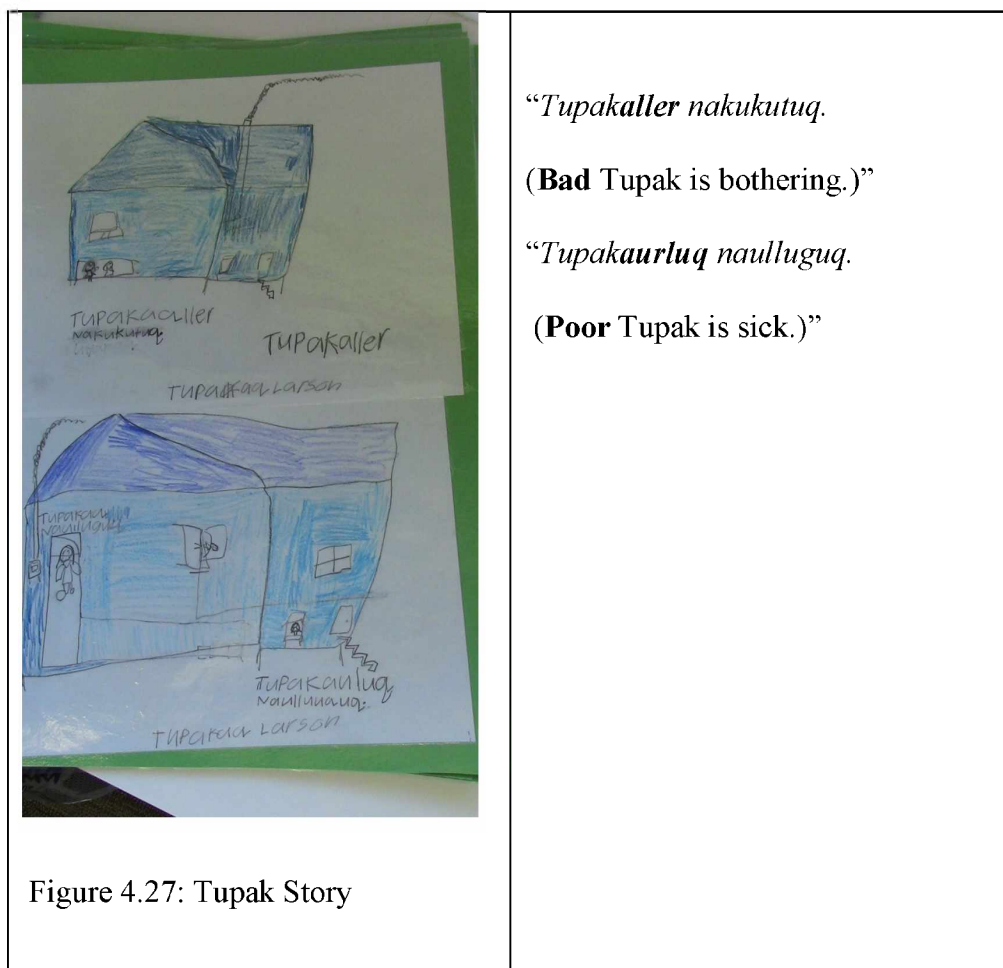


Figure 4.27: Tupak Story

This one says (Figure 4.30) *“Cungassaurluq ak’nirtuq. (Poor Cungass got hurt.)”*, *“Tupakaller nakukutuq. (Bad Tupak is bothering.)”* and *“Tupakaurluq naulluguq. (Poor Tupak is sick.)”*.

All of the students did very well in the Extension phase of the PACE. They were speaking Yugtun without being prompted. They were proud of their books and read in Yugtun with confidence. I was very pleased and proud of their accomplishment. They were able to combine both meaning and form! Their final activity was to invite their parents to come to their presentation and potluck for the completion of their project.



Figure 4.28: Potluck

***Reflection on Extension phase.*** What I learned from the Extension phase was that students can use the language to show their parents and the community that they too can speak Yugtun like the adults and elders of the community. The parents were proud of their child's accomplishment. What I would probably change would be to have them type their sentences then cut them and paste them onto their pages.

## **Conclusion**

I found that using the PACE model is compatible with the DLE and can be used for any content in any classroom. The biggest change I would have made would be in the introduction phase. Using pictures to introduce key vocabulary words would have better and would have not taken as long as it did. Other than that, I will to use the PACE model because it works very well in our DLE program. It works by allowing learners to notice language structure, it works to allow students to practice speaking and it makes reading more meaningful

## **Chapter 5 Conclusion**

My research question was, “How do students create meaning and focus on form using the PACE model in a 2nd grade Yugtun Language Arts Classroom?”

For my research I used the PACE Model as my instructional model. The model includes storytelling, meaning making, learning a second language through input/ output and focus on form. I am a firm believer in incorporating storytelling as a way to teach social studies, science, health and language arts. Our students need to hear our stories and learn them along with their moral. We must not let these stories become lost and forgotten. In our Yup'ik way of life, children are regarded as precious gifts to mold and shape into human beings that are positive contributors to their community. In my analysis I found more things that I should have done different in the Presentation phase than any of the other phases, specifically in the vocabulary introduction.

### **Presentation**

According to the PACE model, the purpose of the Presentation phase of PACE is to develop meaning making. This is the pre-storytelling where you build the concept and background knowledge for the book and text. My book is a retelling of the story that our elder Marie Andrew told to the students. The story is of a poor grandmother and her poor little grandchild who is a mouse. The story took place in a sod-house with the grandmother and grandchild. The grandchild goes out to play and runs back and forth across the window, which is on top of the sod-house. The poor grandmother scolds the naughty mouse to come down before he gets hurt. The defiant mouse ends up falling and getting hurt.

**Responding in English.** In my Presentation phase, the first thing I did was to introduce my vocabulary words. I had a total of 18 words. I did this by writing the vocabulary word and then drawing the picture of the word using the smartboard. In my analysis, I realized that my students were often responding in English during the introduction. What I was thinking at that time of the introductions was, “Yes, they know the word!” Later on, when I was analyzing at my data, I started thinking, “How should I have let them respond in Yugtun instead of taking the English word as the correct response?” To eliminate this, I should have used the Language Development (LDM) model. This is where the word is introduced as a picture, the teacher demonstrates a gesture or action to represent that word. The teacher says that word and the students answer by giving him the gesture or action. Once the students master the gesture or action for that picture, then they can speak, saying the vocabulary word along with the gesture. That’s how I would have changed the English responses into Yugtun.

**Using Pictures and Symbols to Introduce Vocabulary.** On further analysis of the introduction of the vocabulary, it became apparent that meaning making is the first step to take, before the introduction of the word to the second graders. To make meaning, one has to have a mental picture or an understanding of a concept to go with a word, especially if the lesson is in one’s second language. Again, to make meaning, using pictures would have been ideal. This should have been the first step before the words (text) were introduced. Being able to read does not always mean that meaning making is there. On the subject of introducing the pictures first, another thing I learned was that after introducing the word cards it occurred to me that second graders needed the pictures to read the words cards. When I realized that they were not recognizing or reading the cards, I had them draw the pictures in the back of the cards to help with remember before we did the Kagan cooperative activities. To make the transition easier and

less stressful for them, another thing I would have changed would be to have them play match up games with the words and pictures or other picture to word transition games, relays that match pictures with words. It would also help with the way children need to move and use all their senses to learn.

**Foreshadowing Grammar Explanations.** Another thing I saw was that I did not do from the beginning was to introduce the lesson with a whole text, foreshadowing the grammar explanations through the use of integrated discourse that highlighted the critical grammar structures that I wanted to teach. I could have played with the -aur (poor one) and -ller (bad/naughty one) beforehand. For example, some of the words that we could have played with would have been, maulurluq, maululler, tutgarauruq, tutgaraller, avelngayagauruq, avelngayagaller, pagsuurluuq, pagsuulleraq, atraurlua, atracillraa, igteru'ulurciquten, igtellerciquten. They could have done this by cutting the words apart into syllables and putting back together to make the words.

**Using Base-forms to Introduce Vocabulary.** I should have started with the base-form then introduce the post bases. They would then have been familiar with the words once we introduced the vocabulary. These pre-storytelling activities acknowledge the backgrounds and experiences that the learners bring to the story. A sentence usually starts with a base-word. What I learned was that I could have used the base-words like avelnga (mouse), mauluq (grandmother) and tutgar (grandson) instead of the actual words in the text, like avelngayauruq (poor little mouse) and maulurluq (poor grandmother) to make this easier for the students and myself. These are the simplified more meaningful words especially for second graders. They could have understood the harder words when they heard the story and I could have had them focus on the morphemes later during the Attention phase of the PACE model. My

recommendation is to use the base-forms when introducing vocabulary words, so that the students will be familiar with the base-forms. After the base-forms are introduced then the teacher can introduce the vocabulary with the post-bases.

**Setting the Stage.** Adair-Hauck, and Donato (2002b) stated, “The teacher needs to set the stage for the storytelling phase by beginning with some pre-listening activities (p. 279)”. I also read that I should have had them build the sod-houses first and then later after the story was introduced I could have used them to tell the story before I introduced them to the book. I could have also written the title of the book on the board and have the students predict what the story might be about. This could be seen as a schema-setting device to focus the learners’ attention on the story. Storytelling embeds some cultural perspectives and values and therefore, storytelling Adair-Hauck, and Donato (2002b) also stated, “Practice is a way to inculcate important cultural values into the children (p. 280).”

### **Attention**

In the Attention phase of PACE, my initial plan was to have them focus on *-eller* (bad/naughty one) and *-aurluq* (poor one). In my TAR, I found that my students had a hard time finding the patterns I wanted them to see. Both the students and I became frustrated, to ease the situation I told them to find patterns in the text and write them down. They found the base-form *maurlu-* (grandmother). I would have eliminated if I had used integrated discourse.

**Using Integrated Discourse.** If I had practiced the grammar explanations through the use of integrated discourse, I would not have had this problem. I know now that if I had done this my students would have seen the patterns I wanted them to see. I also learned that, trying to have the students see what I wanted them to notice was because I did not provide enough support. They did pay attention to the bases, but I did not see that they know them, until I did the analysis. I also noticed that the patterns were not repeated very often. If I could redo this lesson I would have chosen a story with a lot of repetition in a simple context.

### **Co-construction**

In the Co-construction phase, we looked for the patterns I wanted them to see. To make them notice *-eller* (bad/naughty one) and *-aurluq* (poor one), I make a list of the words from the text and wrote *-eller* (bad/naughty one) and *-aurluq* (poor one) on the top of the list of the words. The target post-bases for my students to finally find the target patterns.

**Asking Higher Order Thinking Questions.** When I had them echo read with me, this is where I also lacked in asking higher order thinking questions. I should have asked questions like *-urluq- mek ciin apertateggu?* (why did they call him poor)– *eller-mek ciin apertateggu?* (why was naughty used in that sentence).

**Listening for the Answer.** When I asked a question, I did not always wait for an answer, or if they answered with what they knew, I was not aware that it was the best answer they could give me. I learned that my students gave me the best answers that they could with the vocabulary that I introduced. I was expecting sentences when I did not give them time to practice those words.

**Having the Students Retell.** I should have had them retell the story using the sod-houses that they made. This would have given them practice and they would also be exposed to the text and they would also have practiced the key vocabulary at the same time.

**Simplify Text, But Make it Challenging.** Analyzing my data, I noticed or learned that the text was high for second graders. The text included really long words and sentences like, “*Avelngayagallraaq pagsuullerraaq atracillraa igtell’erciquten.*” (naughty little mouse, naughty one up there, naughty one, get down, you naughty one might fall). When we started reading the story, the students were struggling with the long words and sentences. How I dealt with this was by echo reading, this gave them practice in saying the words and it also built their confidence. This does not mean that they did not understand the story. When I had them make story-maps they showed that they understood the basic concept of the story.

The way I could have simplified the text would have been to use “*Avelngaygaq atra igcuquten.* (Little mouse, get down, you will fall.)”, instead of “*Avelngayagallraaq pagsuullerraaq atracillraa igtell’erciquten.*” (Naughty little mouse, naughty one up there, naughty one, get down, you naughty one might fall).

**Choosing a Story with Repetition.** That being said, if I had to go back and start over again, I would change the story to another one of my mother’s bedtime stories. It is about a mother ptarmigan singing to her hungry children about being patient. The ptarmigan sings a simple song that repeats about the father coming home and bringing five of (animal) for the little ones to eat. The only word that changes in this story are the animal names. This would have been a good story for meaning making and learning about animals for second grade science and language arts. It would also have been a good book to read for noticing patterns in the Attention



(A) phase. I would recommend simple pattern stories that repeat, with one-word changes in the pattern.

**Echo Reading.** By the second echo reading they started to read the passages themselves without waiting for me. I was pleased and surprised when they started doing this. I learned that as the students reread the text, it got easier. After a time, they could read without echoing the teacher. When they started reading on their own, I moved on to the extension phase. I recommend echo reading when the book is introduced and to practice until they are familiar with the text. After they become familiar with the text, then they can read with a partner.

### **Extension**

I started this phase by letting them choose local animals for the book page. At first, I had them look in books for local animals. I found that there weren't enough animal books in the classroom, so I had them search with their iPads. They were successful with this. They chose their animals and made their pages.

What I would probably change would be to have them type their sentences then cut them and paste them onto their pages. This would have made their books easier to read. They would also look more professional.

What I did not do was have them write about the final activity. If I had done this, I would have them write about what they would rather be, a poor animal or a naughty animal.

*Cauyarcit \_\_\_\_-eller wallu \_\_\_\_-urluq? Ciin?* (Which animal would you be, the poor animal or the naughty animal? Why?) I would have ended this writing activity by having them write about what they learned from the story.

**What I am Doing Now.** From my TAR I learned a lot about the way I teach and how students learn a second language. This year I am already practicing what I learned from this

research in all the classes I teach. I am interested in the outcome of these changes I am making today. I am curious to see if these students will be using Yugtun by the time they are in 2<sup>nd</sup> grade without prompting.

***Kindergarten.*** For my kindergarten students I have a tub of little objects that we find in our everyday lives, in our homes and in the classroom. I have them practice speaking in Yugtun using these objects. They are working with a partner to negotiate meaning by talking with a partner using sentence stems. I have oral language practice for simple directs. I sing a lot of songs for daily routines. I am looking forward to see where the kindergarten will be in three years.

***First Grade.*** In 1st grade I go a little further and have them practice writing words to build our alphabet vocabulary wall. I have the 1st graders make cards to use in card games where they match words to definitions or symbols. They play Bingo where the callers is using definitions instead of the words. They I have them write sentence using the vocabulary in science and social studies. We make a lot of little books to read to the kindergarten. I have daily oral language practice to build vocabulary and simple directions.

***Second Grade.*** In 2nd grade, I introduce vocabulary using pictures without the words. After they master the words I introduce the words to go with the pictures. I go a step further and have them write sentences using these words. The daily oral language includes special vocabulary. For one of these activities they use a pencil or an object and place it, on, by, behind, in front of, above, and under a box. I have them practice high frequency endings and post bases. I am telling oral stories and having them draw a picture of the story I told them. I give three comprehensive questions each day for the anthology story of the week.

## **What I Learned**

I found that using the PACE model is compatible with the DLE and can be used for any content in any classroom. The biggest change I would have made would be in the introduction phase. Using pictures to introduce key vocabulary would have been better and would have not taken as long as it did. I found that I need to use the vocabulary to play games that focus on the meaning. I learned how to listen and expect that they give me back what I am delivering to them. If I give them tools to use, to learn their second language, I will have successful students.

I also found that the PACE model is an ideal tool to use in a second grade L2 classroom. It builds meaning making through storytelling. It builds a better understanding of the Yugtun language. They are able to focus on grammar in the story, not outside of the text. It helps students use the language in a meaningful way, and also build self-confidence. They are successful in telling a story and they are able to show their family that they can speak the language. I would recommend the PACE language to any teacher that is teaching a second language to elementary students.

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## Appendix A: IRB Approval Letter



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### Institutional Review Board

909 N Koyukuk Dr. Suite 212, P.O. Box 757270, Fairbanks, Alaska 99775-7270

November 21, 2017

To: Sabine Siekmann, PHD  
Principal Investigator  
From: University of Alaska Fairbanks IRB  
Re: [1155905-1] Language Arts PACE Model 2nd grade

Thank you for submitting the New Project referenced below. The submission was handled by Expedited Review under the requirements of 45 CFR 46.110, which identifies the categories of research eligible for expedited review.

Title:	Language Arts PACE Model 2nd grade
Received:	November 10, 2017
Expedited Category:	6 and 7
Action:	APPROVED
Effective Date:	November 20, 2017
Expiration Date:	November 20, 2018

This action is included on the December 6, 2017 IRB Agenda.

*No changes may be made to this project without the prior review and approval of the IRB. This includes, but is not limited to, changes in research scope, research tools, consent documents, personnel, or record storage location.*

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